

TEXT SETTING AND HARMONY IN SCHUMANN'S MYRTHEN OP. 25:
PEDAGOGICAL APPLICATIONS IN THE THEORY CURRICULUM

by

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The vocal song cycles of Robert Schumann demonstrate the relationship between text and harmony in the compositional process. Schumann's passion for literature greatly influenced his works. The harmonic texture functions beyond the general structure of the piece, but rather as a tool to express the emotion in the text. The present analysis studies Schumann's ability to convey the meaning of the text in comparison with common techniques specific to harmony found in the *Myrthen* song cycle. Discovering this relationship between harmony and text in Schumann's lieder reveals the clarity and simplicity of his compositional style. This quality of Schumann's lieder is the reason that it is pedagogically effective and should be included in the theory curriculum.

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PEDAGOGICAL APPLICATIONS IN THE THEORY CURRICULUM

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Kelly Hart

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Introduction

Robert Schumann (1810-1856) is one of the most well-known Romantic composers of the nineteenth century because of his ability to express the emotional impact of each phrase of poetry within the compositional process. The song cycles of Schumann are the best examples of his chromatic language and ability to evoke the emotion and imagery described in the text. There have been many studies of Schumann's lieder and mention of his most popular song cycles including *Dichterliebe*, *Liederkreis op. 39*, and *Fraundliebe und –leben*. The *Myrthen* song cycle is Schumann's largest collection of songs, but has not been studied in its entirety. One might wonder why Schumann's *Myrthen* song cycle is being ignored. Although "Widmung," the beginning song of the cycle, is very often performed, there are few resources and studies on the cycle. This poses a problem for any student that desires a successful performance of the cycle, as they will struggle to understand the meaning of the piece to communicate to the audience.

The song cycle that is most often taught in the theory or history curriculum is *Dichterliebe*, perhaps because it is frequently performed; however, analysis of this cycle reveals that a large portion of the songs appear ambiguous with regard to harmony, key center, and form and thus seem problematic for use in the undergraduate theory curriculum. There are many sources that have discussed *Dichterliebe* in depth. For these reasons, the song cycle, *Myrthen Op. 25*, is the set chosen for this study to demonstrate how Schumann connects the meaning and feeling of the text to the harmonic texture of the piece, and to propose why excerpts from Schumann's *Myrthen* song cycle are pedagogically advantageous as examples to be included in the theory curriculum. The research from this study shows that the songs from *Myrthen* might be more appropriate for the undergraduate theory classroom than other songs of Schumann that are currently used.

The authoritative score of *Dichterliebe* edited by Arthur Komar is the most useful source for the study of *Dichterliebe*. The authoritative score includes a historical background of the poetry and its connection to the cycle, an analytical approach to each song of the cycle including Schenker's original analysis, discussion of the relation between text and music (in particular voice leading characteristics), and a collection of excerpts from Schumann's writings that relate to the song cycle. Komar's study includes a variety of information about the cycle that is relevant and important, but does not discuss the harmonic structure of each song or make any connection to the harmonic aspects of the cycle. The main focus of his study is the melody line, voice leading aspects, and text painting.

This approach is also utilized by those that have studied other song cycles of Schumann. For example, David Ferris wrote an analytical study on Schumann's *Liederkreis op. 39*, which focuses on the aspects of the text and the melody rather than the harmonic elements.¹ There is another resource on the song cycles of Schumann by Richard Miller that also discusses the text in depth, but not the harmonic structure.² Miller is one of the most popular scholars among vocalists. The purpose of his text is to provide information for each song so that the vocalist can give the best performance. The harmonic structure of a piece should also be considered important information for a successful performance. The text is not only supported by the melody, but also musical aspects dealing with harmony such as harmonic progression, modulation, and tonicization.

These sources will serve as a model for this study. However, in contrast, this study will focus on the more harmonic aspects of *Myrthen* and how those aspects also relate to the text

¹ Ferris, David, *Schumann's Eichendorff Liederkreis and the Genre of the Romantic Cycle*. New York: Oxford University Press, 2000.

² Miller, Richard, *Singing Schumann: An Interpretive Guide for Performers*. New York: Oxford University Press, 1999.

rather than just the melody. As most studies on Schumann's lied involve Schenkerian analysis, this study will provide some Schenkerian analysis, but will not focus on that type of approach. The main focus of this study will be more surface-level harmonic activity. The methodology that will be used is a mixture between an analytical study and literary source study. The main focus will be the analytical aspects of each song (in particular its harmonic structure) with an explanation of the text in its reference and significance to the analysis. After highlighting these aspects of the cycle, the analysis will be used to support the argument that the cycle should be included in the theory curriculum.

In order to understand the compositional process of Robert Schumann, it is important to know his life experiences that correlate to the different genres in which he composed. A short biography will achieve this goal and give context to why the song cycle was written. The biography will lead to an explanation of Schumann's "year of song" that will guide to a more focused study of *Myrthen*. To begin the study of *Myrthen*, a translation of the text and explanation of the variety of sources from which the poems originate will be included. The description of the text will include a synopsis of the poems and Schumann's comments from diary entries on the poetry that led to his composition of a romantic song cycle. The discovery of Schumann's correlation of the text with expressive musical techniques will unfold from the analysis of the first thirteen and last songs of the cycle. The analysis will highlight the compositional motifs along with text painting, key relations between each song, and harmonic aspects that achieve a sense of continuity within the cycle.

After discussing the context of the cycle, the compositional techniques utilized, and notable elements of the thirteen songs discussed in relation to the text, the study will continue by exploring analytical aspects unique to each song, an explanation of their pedagogical use in the

theory curriculum, and why the cycle should be studied more in depth. In order to best understand the need for this cycle in the theory curriculum, this paper will discuss the information already provided in the most commonly used theory textbooks, and outline the amount of information that is missing for the current study of Robert Schumann's lieder.

The overall goal of this paper is to provide a resource for students, teachers, and vocal performers that will contribute to the study of Robert Schumann's lieder. There is not an adequate amount of standard vocal repertoire that is taught in the theory classroom. The majority of German song literature that is studied includes Schubert rather than Schumann when most often, students are expected to perform Schumann's song cycles as often if not more than Schubert's. The genre of German lieder is often referred to as "too simplistic" or "amateurish" because of its origin as merely salon music. The unique quality of German lieder allows it to be a much better source of study for students that are exposed to new concepts. In their beginning studies, they need examples from German lieder that are less ambiguous and evenly structured. The students should also have the opportunity to study music that they have internalized through performance and with which they are familiar. In this way, the concepts of analysis will be more easily understood and significant to the student.

Chapter 1: Elements of Schumann's Biography

I. Development of Schumann's Career

Robert Schumann acquired many unique characteristics that were revealed in his compositions. Although Schumann became a well-known composer from the Romantic era, he did not always view himself as a composer. Unlike other composers during his time, he was not a musical prodigy. Schumann was raised in a foster home and came from a family line of farmers.³ He began piano lessons with the local organist at age seven, and later committed himself to become a concert pianist at age eighteen. Schumann's more serious training for piano took place when he moved to Leipzig, Germany in 1828.⁴

A. Piano Career

During his first year in Leipzig, Schumann took piano lessons with Friedrich Wieck, the owner of a music store and father of Clara, an astonishing pianist at the age of nine.⁵ Wieck required Schumann to practice six to eight hours a day in addition to lessons. A couple years later, Schumann took counterpoint and composition lessons with Heinrich Dorn, the second of only two professional musicians to teach Schumann.⁶ As Schumann's musical knowledge grew, Wieck became more impressed with Schumann's piano abilities. He claimed to make Schumann, "within three years into one of the greatest living pianists, who will play more warmly and ingeniously than Moscheles, and more grandly than Hummel."⁷ Schumann strived to become a stronger piano player by strengthening his right hand using Johann Bernard Logirer's "Chiroplast" treatment. The Chiroplast treatment is a mechanism that pulls the finger to the back

³ Beate Julia Perrey, *The Cambridge Companion to Schumann*, (Cambridge University Press, 2007), p. 5

⁴ Perrey, CCS, 6.

⁵ E. Sobolewski, "Robert Schumann," *The Journal of Speculative Philosophy* 8, no. 3, (1874): p. 255.

⁶ Perrey, CCS, 10. Moscheles and Hummel were both famous pianists in the nineteenth century from Germany.

⁷ Perrey, CCS, 11.

of the hand. Wieck advised against the treatment, but Schumann continued on. Due to his use of the mechanism, he permanently injured his hand and could no longer perform piano.

B. Composition Career

Schumann was devastated by the fact that he would never be able to be the piano performer that he had worked so hard to become. He decided to turn to composition in order to maintain a musical career. Since Schumann did not have as much training in composition as other composers during his time, he was not very successful.⁸ His beginning compositions were viewed as too simplistic and lacking in character. Schumann accumulated knowledge about compositional techniques through his study of scores from composers he admired, such as Bach, Beethoven, and Schubert. His depression caused by the poor reception of his own composition coupled with his admiration for the works from other composers led him to publish his well-known journal of music criticisms, “*Neue Zeitschrift für Musik*.”⁹ Schumann became recognized for his musical critiques that revealed his knowledge of music vocabulary and his prose that were more truthful and attractive. He used his music journal as a way to maintain a connection with the composition world.

C. Schumann’s Inspirations

Schumann used his critiques of other composers as inspiration for his own compositions. He often quoted the music of other composers or his own music in his works. Quotation is one of the main characteristics of Schumann’s music. Schumann often quotes other music as a way to “take a break from himself.”¹⁰ Another inspiration for most of his works is poetry and literature. Schumann’s compositions make use of poetry and literature through direct quotation, mottos,

⁸ Victor Basch, *Schumann: A Life of Suffering* (New York: Tudor, 1936), p. 5.

⁹ Basch, *SLS*, 5.

¹⁰ Perrey, *CCS*, 8.

titles, etc. Even in compositions that are not based on text, such as piano pieces, Schumann includes text above the staff for the performer that characterizes the overall mood. He was able to improve his musical development by including deeper means of expression in his compositions.¹¹ This thought process and technique was especially utilized in his German lieder and criticisms of lieder where he wrote, “Lieder serve above all to display and intensify a composer’s reaction to poetry.”¹²

Along with great attention to detail in literature, there are many compositional characteristics that are unique to Schumann’s style. These characteristics are: 1) his use of received musical material, 2) his use of forms and expressions, 3) his quotation or imitation of his own material or material from other composers, and 4) his use of imported items and standard formulas.¹³ Schumann often composed using techniques that he observed in the work of composers that he admired. He constantly pulled from life experiences and observations to enhance his music.¹⁴ Later in his compositional career, he began to show a multiplication of himself.¹⁵ Along with these characters, he used an imaginary group of artists to share music criticisms. These artists represent different personalities of composers he admired such as C. Schumann, Strauss, and Chopin.

D. Schumann’s Identity

Schumann’s use of multiple personalities develops from his interest in the *Doppelgänger motif* found in the German folklore literature that he had been reading since early childhood. The *Doppelgänger motif* refers to a look-alike or doubling of an individual that has a different spirit

¹¹ Jon W. Finson, *Robert Schumann: The Book of Songs* (Massachusetts: Harvard University Press, 2007) p.4.

¹² Finson, *RSBS*, 17.

¹³ Alan Walker, *Robert Schumann: The Man and His Music* (New York: Barnes and Noble, 1972), p. 9.

¹⁴ Laura Tunbridge, *Robert Schumann* (Oxford University Press, 2011), p. 12.

¹⁵ Perrey, *CCS*, 13.

or personality. This idea transfers over into his compositions, in particular his piano song cycle *Carnaval*, when he evokes his alternate personalities (Florestan and Eusebius) as a way to reflect two different moods. Schumann's piano pieces represent his mood swings and personality disorder. In 1830, he also faced anxiety and panic attacks.¹⁶ His constant search for identity is displayed in many of his writings, compositions, and letters.

Schumann's struggle with identity and anxiety grew at the start of his compositional career because he was unsuccessful. He began composing piano pieces that were unpopular because of his amateur writing style. Schumann grew depressed as he became an unsuccessful pianist and composer. Even though Schumann became increasingly more appreciated in his time, he never felt accepted and in time, grew ill with syphilis. In 1838, Schumann wrote in his diary: "Haven't slept a wink with the most terrifying thoughts and eternally torturing music- God help me that I will not one day die like this."¹⁷ He struggled with insomnia and hallucinations, and eventually, in 1854, he attempted suicide.¹⁸ Schumann requested to be put in a mental hospital where he spent the last two years of his life until he died in 1856.¹⁹

II. Schumann's Year of Song (1840)

As discussed previously, Schumann would focus on one genre to compose and study at a time. Song was the first and last type of works that Schumann composed. All of Schumann's music was associated with words and influenced by his life experiences and passion for literature.²⁰ He explains this association in his journal, "Everything that happens in the world affects me, politics, literature, people; I think it all over in my own way, and then it has to find a

¹⁶ Perrey, *CCS*, 16.

¹⁷ Perrey, *CCS*, 33.

¹⁸ Basch, *SLS*, 7.

¹⁹ Basch, *SLS*, 6.

²⁰ Eric Jensen, *Schumann* (New York: Oxford University Press, 2012), p. 11.

way out through music.”²¹ Schumann’s attention to the emotional aspect of literature and its connection to music led to his overall passion and success with German lieder. He felt that “poetry is an inferior art-form,” and often put his own meaning into poetry he used by repeating, adding or altering, and omitting words.²² In the beginning of Schumann’s compositional career, he had a “year of song,” a time in which he focused on composing songs and felt inspired to write song cycles. The inspiration for this year relates directly to the events in his life he was experiencing.

A. Relationship with Clara

In many of Schumann’s journals and writings, he describes his love for Clara Wieck Schumann and how he wished to dedicate his compositions to her. Robert and Clara’s relationship did not have an easy beginning. He took piano lessons from Clara’s father, Friedrich Wieck, who strongly disagreed with Clara and Robert beginning a relationship because of Robert’s unsuccessful career.²³ Wieck tried to separate them between 1836 and 1837 by demanding that Clara perform a piano tour. During this time, Schumann and Clara wrote letters to each other, and when she returned, Robert trialed Wieck in court to get permission to marry Clara. Robert won the court case in 1840 and felt so passionate about his love of Clara and their life together that he broke out into song.²⁴

During this “year of song,” Schumann wrote nearly 125 lieder, beginning with the song cycle *Myrthen Op. 25*, which he composed as a wedding gift to Clara. Over time, Robert and Clara’s marriage faced times of tension. Robert still quite unsuccessful, found himself insecure at the fact

²¹ Sams, *SSR*, 1.

²² Sams, *SSR*, 3.

²³ Finson, *RSBS*, 18.

²⁴ Basch, *SLS*, 5.

that his wife Clara was becoming more successful than him. A journal entry that he wrote about Clara explains this feeling, “My Clara has been appointed *Kammermusikerin*-this is news I expected, and yet it does not give me any real joy. But why? Because I am so meagre in comparison to this angel.”²⁵ Schumann always had a feeling of worthlessness and grew even more depressed and anxious throughout their marriage.

B. Clara’s Role in Schumann’s Career

Even though Schumann expressed heartache over his unsuccessful career, Clara did everything in her power to help Schumann with his career. Not only was she a mother and wife, but an artistic collaborator. Starting in 1839, Schumann and Clara started collecting verse into a journal of poems: *Copies of Poems for Compositions*.²⁶ This journal of poems contained nearly 169 entries from thirty-four authors. The collection reveals the couple’s passion for each other and Schumann’s success. Clara wrote most of the entries in the journal, and the couple combined set about two-thirds of the selections to music.²⁷ Along with helping Schumann select the texts, Clara assisted by performing some of Schumann’s piano pieces, and even devoted herself to preparing editions of his piano works after his death.²⁸

C. Impact of Year of Song on Schumann’s Musical Output

With the inspiration from Clara, the “Year of Song” developed into a year of composing with vengeance. Scholars universally accepted 1840 as the year that Schumann composed more vocal music than any other year and finally recognized Schumann for the unique characteristics of his German lieder.²⁹ Schumann was known for his close attention to language and ability to arrange

²⁵ Perrey, *CCS*, 19.

²⁶ Finson, *RSBS*, 18.

²⁷ Finson, *RSBS*, 19.

²⁸ Perrey, *CCS*, 18.

²⁹ Astra Desmond, *Schumann Songs* (Seattle: University of Washington Press, 1972), p. 32.

text in such a way that gave emphasis to the overall message.³⁰ He was also praised for being one of the greatest melodists because of his talent in crafting melodies with ideal stresses of speech and verse.³¹

Schumann's German lied was admired for being more tuneful and very sensitive to the close relationship of music and language.³² His song cycles showed passion and an overall understanding of the different emotions involved in love. This passion and representation of love is present in Schumann's *Myrthen* song cycle through the relation of the text and compositional characteristics such as text painting, harmonic structure, and phrase structure.

³⁰ Sams, *SRS*, 4.

³¹ Sams, *SRS*, 7.

³² John Daverio, *Robert Schumann: Herald of a "New Poetic Age"* (New York: Oxford University Press, 1997), p. 15.

Chapter 2: Origin of the Text

Schumann had a strong connection with literature and felt that literature should influence composition. The study of his music, especially vocal music, should include an understanding of the text. The text used in *Myrthen*, *Op. 25*, originates from a large variety of poets. This large variety in poetry and meaning of the text allows for Schumann to achieve continuity within the cycle outside the realm of text relations. Continuity throughout the cycle is achieved by pairings of adjacent songs, by dramatic contrast, and the central idea of love. *Myrthen* was a wedding gift to Clara that was given to her five days before the wedding.³³

Schumann composed this cycle in two months and wrote about its significance to the publisher Friedrich Kistner in March, 1840: “For some time I have cherished a pet scheme, in which you will perhaps agree to participate. It is intended as a bridal gift, which will require the kind of adornment that you particularly know how to provide so thoughtfully and tenderly.”³⁴ Schumann refers to the cycle as a “musical bouquet” for Clara on her wedding day. This idea is suggested by the title “*Myrthen*” (Myrtle) as myrtle was a traditional flower in wedding bouquets at the time this cycle was written.³⁵ The variety of poets represented in the cycle reflects the array of flowers within the bouquet. Even though the text does not follow a specific order, Schumann had a preference for the ordering of the cycle. The songs in the cycle are not organized in the order in which they were written (see table 2.1 below).

³³ Daverio, *HNPA*, 195.

³⁴ *Robert Schumann's Briefe. Neue Folge*. Ed. F. Gustav Jansen. 2d ed. Leipzig: Breitkopf & Härtel, 1904. p. 428-429.

³⁵ Finson, *RSBS*, 21.

Song Title	Poet	Number in Cycle	Date Composed
Widmung	Rückert	No. 1	Date Unknown
Freisinn	Goethe	No. 2	Feb. 3
Der Nussbaum	Mosen	No. 3	Feb. 16
Jemand	Burns	No. 4	Feb. 25
Lieder aus dem Schenkenbuch im Divan I-II	Goethe	No. 5, 6	Feb. 4
Die Lotosblume	Heine	No. 7	Feb. 12
Talismane	Goethe	No. 8	Feb.
Lied der Suleika	Willemer	No. 9	Date Unknown
Die Hochländer-Wittwe	Burns	No. 10	Feb. 24
Lieder der Braut I-II	Rückert	No. 11, 12	March 1, 4
Hochländers Abschied	Burns	No. 13	Feb. 12
Hochländisches Wiegenlied	Burns	No. 14	Date Unknown
Aus den hebräischen Gesängen	Byron	No. 15	Feb. 9
Räthsel	Fanshawe	No. 16	End of Feb.
Zwei Venetianische Lieder I-II	Moore	No. 17, 18	March 13-14
Hauptmann's Weib	Burns	No. 19	Feb. 12
Weit, weit!	Burns	No. 20	Date Unknown
Was will die einsame Thräne?	Heine	No. 21	Feb. 11
Niemand	Burns	No. 22	Date Unknown
Im Westen	Burns	No. 23	Mid-Feb.
Du bist wie eine Blume	Heine	No. 24	Date Unknown
Aus den östlichen Rosen	Rückert	No. 25	April
Zum Schluss	Rückert	No. 26	March 1

Table 2.1: Date of Composition for Each Song

I. Background of Poets

The diversity in subject material allows for the large variety in styles and text meaning along with the overall energy of each song. Schumann's artistic objective was to touch on three layers of love: spiritual, marital, and lineage. He suggested that these songs are much more cheerful than those from other "love" song cycles such as *Liederkreis*, Op. 39. In order to best set the text, Schumann constantly adds, changes, or repeats sections of the original poetry for almost every song in the cycle: "Strikingly, Robert Schumann, the nineteenth-century composer with the deepest immersion in German literature, is the one who most emphatically decides that poetry is there for the musician to remold into new forms of artistic synthesis."³⁶ However, Schumann

³⁶ Miller, Richard, *Singing Schumann: An Interpretive Guide for Performers*. New York: Oxford University Press, 1999, p. 29.

does not alter any of Goethe's poetry. The poetry from Goethe's "Divan" is included in five songs of the cycle. The majority of the songs that set Goethe's poetry are more serious in nature and spiritual. The first half of the song cycle includes poetry by: Burns, Goethe, Heine, Mosen, and Rückert. The settings of these poets is much different from the way in which he set poems from these writers in his other song cycles, especially Heine. The natural irony found in Heine's poetry is highlighted in *Dichterliebe* but not in *Myrthen*.

The poetry of Rückert is set in the first, eleventh, twelfth, and twenty-sixth songs in the cycle. Rückert studied philology and esthetics. He had a passion for literature and a variety of languages. After teaching for a few years, Rückert focused on his own studies and traveled to Italy where he was actively involved with the German community. Rückert was well-known for translating poetry of other languages from the East Asian/Indian sub regions. Schumann, Schubert, and Mahler were the first composers to set Rückert's poetry. Schumann claimed that Rückert's poetry was more easily and successfully set to music than Heine.³⁷ He enjoyed Rückert's mastery of rhythmic and technical aspects of poetry.

The poetry of Mosen (1803-1867) is set in the third song of the cycle. Mosen began his studies in law and enjoyed philosophical literature. Although he had much more philosophical writings, he most enjoyed writing for theatre. He was appointed the producer at the Oldenburg Hoftheater until his retirement due to illness. The setting of Mosen's poetry in "Der Nussbaum" is one example in which Schumann switches or replaces words in the text. In this song, he separates the verses with rests and changes the word "Blätter" (leaves) to "äste" (branches) in order to better supplement the melody line.³⁸

³⁷ Fischer-Dieskau, Dietrich. *Robert Schumann, Words and Music: the Vocal Compositions*. Portland, Or.: Amadeus Press, 1988, p. 51.

³⁸ Fischer-Dieskau, *RSWM*, 53.

The poetry of Burns (1759-1796) is set for eight songs of the cycle. At a young age, Burns was taught folk melodies that influenced his poetry. He lived and worked on a farm in order to support his family. Later on in his life he met a milkmaid from Montgomery Castle named Highland Mary. Burns dedicated a number of his poems to her. A collection of his poetry became popular in Edinburgh, Scotland. He wrote of young love, of devotion to his home, the joy of friends, and of political and social injustices.³⁹ Burns's poetry is well-known for its folk-like character. Along with Schumann, composers such as Haydn and Beethoven also set Burns's poetry. Schumann often alters the translation of Burns's text and repeats or replaces words for the sake of the melody line. For example, in "Hochländers Abschied," Schumann does not include the final verse and instead repeats the first verse. The alteration of the text allows Schumann to achieve the "folk style" that he wanted to include in the cycle.

The poetry of Heine is set in the seventh, twenty-first, and twenty-fourth songs in the cycle. Heine was born in Düsseldorf, Germany and lived until 1856. He became one of Germany's most famous poets alongside Goethe. Heine was known for his rebellious nature against the overly refined and intricate poetry of the time. Figures in his poetry reflect the characters that he found within himself.⁴⁰ His poetry is characterized by sarcasm and a darker tone of romance that often reflects despair and hopelessness. This strong quality of Heine's poetry leads to the difficulty that some composers faced when setting his poetry. Schumann accepted the challenge of setting Heine's poetry and often chose a setting that lightened the dark, sarcastic quality of the text.

³⁹ Fischer-Dieskau, *RSWM*, 55.

⁴⁰ Fischer-Dieskau, *RSWM*, 46.

B. Themes

The song cycle is divided into four volumes, each centered on a different emotion or idea related to the overall wedding theme. The first volume (no. 1-6) focuses on the shifting and conflicting feelings that the groom and bride may have. Mixed feelings about the loss of Clara and Robert's personal and professional freedom once they were married is reflected in the cycle.⁴¹ These shifting and conflicting feelings are reflected in the contrast of songs, especially the contrast between the pair of Goethe lieder (no. 5 and 6), two short related poems that have a humorous turn. For example, the first volume begins with "Widmung" which is energetic/dramatic to convey the excitement for marriage. Then as the set progresses to the second song, "Friesinn," the energetic rhythm utilized in "Widmung" is preserved but the meaning of the text focuses on the idea of freedom and mixed emotions about the marriage. This desire for freedom in contrast to the initial excitement of marriage functions as the subtheme of *Myrthen* as a whole. The third song of the cycle, "Der Nussbaum," seems much more appropriate for the bride to be. The text illustrates the walnut tree's rustling branches whispering to the maiden that is longing and wondering about her future with the groom.

The overall theme of the second volume (no. 7-12) contrasts with the first volume in that it focuses on the firm commitment between the wife and husband. The second volume begins with the first setting of poetry by Heine. "Die Lotosblume" (no. 7) has simple accompaniment that reflects Schumann's subtle treatment of Heine's verse. Schumann honored the length of the lines in Heine's poem, challenging the singer to support the line to the end, sustaining it dynamically and avoiding pause.⁴² The rests in the vocal line generate suspense. He is sensitive

⁴¹ Weissweiler, Eva, ed. *The Complete Correspondence of Clara and Robert Schumann*. Trans. Hildegard Fritsch and Ronald L. Crawford. 3 vols. New York: Peter Lang, 1994-2002. p. 118.

⁴² Fischer-Dieskau, *RSWM*, 54.

to the iambic pattern of accented syllables.⁴³ This song shares the same intense message as Widmung, but is set with a more somber character in the piano accompaniment. The eighth song in the cycle takes on a more serious character as it sets Goethe's text about God's will in a relationship. This song can be paired with the following song, "Lied der Suleika," as the text originates from Goethe's mistress, Marianne von Willemer.⁴⁴ The exclamation in the text and more powerful accompaniment of "Talismane" designates "Lied der Suleika" as the sigh of relief from previous tension with its arpeggiations and lyricism.

After the reference to commitment found in the first three songs in the second volume, the choice of text undertakes an unexpected change. "The Highland Widow" (no. 10) seems like an unfitting text for a cycle that is a wedding gift as the wife binds herself to the disastrous fortunes of her husband. This text heightens the story understood from the two previous songs as the husband is praying in "Talismane" and the wife is devoting herself to the husband in "Lied der Suleika." The second volume concludes with two bride songs as he reemphasizes commitment to a beloved. This pair of bride songs reflect the idea of never ending love within marriage.

The third volume (no. 13-18) is occasionally referred to as the "British collections" as it features poetry by Robert Burns, Lord Byron, Catherine Fanshawe, and Thomas Moore in translations from various sources.⁴⁵ The incorporation of this British text allows for Schumann to insert exoticism into the "musical bouquet." Wilhelm Gerhard's translations of Robert Burns's poetry is greatly utilized in this cycle as his poetry appears in eight songs of the overall cycle. His poetry is set in the thirteenth song of the cycle, "My Heart's in the Highlands," which is one

⁴³ Finson, *RSBS*, 26.

⁴⁴ Finson, *RSBS*, 27.

⁴⁵ Finson, *RSBS*, 29.

of Burns's most popular poems. This poem has been set by other composers such as Henry Russell.⁴⁶ Schumann reflects the folkloric quality of Burns's text by using compositional techniques characteristic of folk song such as use of the minor mode, heavy accents emphasizing the downbeats, simple harmonic progressions, uneven rhythms in the piano accompaniment, and a varied strophic form.

The fourth volume (no. 19-26) touches on the struggles and setbacks in Clara and Robert's relationship that strengthens their bond. There is reference to the first volume as "Niemand" (Nobody) (no. 22) is the companion piece to "Jemand" (Somebody) (no. 4). These two songs of the cycle connect as the female character in "Jemand" contemplates the unknown and the male character in "Niemand" knows just what he wants. The concluding group of songs from the fourth volume return to the opening key center of the cycle (A-flat major). These songs address Clara most directly as the cycle concludes with the idea of eternal love and life. The final song, "Zum Schluss," contrasts with the beginning as the piano accompaniment and overall character of the song is much more subdued. Schumann ends the cycle with clarity and simplicity as the final text is contemplative.

⁴⁶ Finson, *RSBS*, 29.

Chapter 3: Harmonic and Textual Analysis

The *Myrthen* song cycle was the first cycle composed in 1840 during Schumann's "year of song" as a wedding gift to Clara. On the title page, the words "to my beloved bride" were framed by a wreath of myrtle. Schumann wrote the piece for Clara to sing and composed the set for the light timbre of her voice. He hinted at this wedding surprise in a letter to Clara on March 13th: "You will be astonished with what I am producing. I'll have quite a few works for you when I come to Berlin...Also more lieder."⁴⁷ The song set consists of 26 songs beginning with the song "Widmung" (dedication). He sent a copy of *Myrthen* to a friend in Paris and asked that it be passed along:

"These songs are reflections of the time when I composed them – a time of many sorrows but also of joys. Please give them a few hours' attention, and pass them on to my musical friends in Paris, especially Berlioz and Chopin. I would be most obliged to you. These songs are beginning to be well known in Germany."⁴⁸

Schumann discovers a connection between love and religion in this cycle. His objective was not a unified theme, but a reflection on a variety of matters. Even though the text originates from a variety of sources and there is a large variety in the theme, Schumann manages to achieve continuity through connections in tonality and harmonic structure. The meaning of the text varies between expression of joy and praise, explanation of love, references to nature, and distress. The first song in the cycle, *Widmung*, was performed during Robert and Clara Schumann's wedding as a declaration of Robert's love for Clara.

Along with a large variety in styles and texts, Schumann uses a large variety in compositional techniques. The accompaniment styles differ drastically depending on the

⁴⁷ Fischer-Dieskau, *RSWM*, 60.

⁴⁸ Fischer-Dieskau, *RSWM*, 51.

important features of the text. For example, the accompaniment in the third song, “Der Nussbaum” consists of arpeggiations that create a lyrical style and a much more legato vocal line. This accompaniment style differs from that of any accompaniment used to set the poetry of Burns as it becomes much more rhythmic. The syncopation and accented beats in the songs that set Burns’s text connect to the folk style that Schumann entertains. For example, in the thirteenth song, “Hochländers Abschied,” Schumann uses dotted rhythms in order to evoke the wilderness and folk-like character of the text. He also achieves this style by contrast in harmonic structure. The folk style is reflective of a modal sound that is achieved by avoiding strong tonic to dominant relationships. This is particularly true of the tenth song in the cycle, “Die Hochländer-Wittwe,” in which strong dominant to tonic motion only occurs at cadences to mark the beginning of a new section. The harmonic progression of each phrase uses either the dominant or tonic chord in first inversion as both are used in passing motion to create the modal/folk sound.

Another common characteristic of the piano accompaniment in the song cycle is the use of postludes. Specifically in the first half of the cycle, there are nine out of the thirteen songs that conclude with a postlude in the piano accompaniment. These postludes are a compositional technique used by Schumann to create a sense of connection between the ending of one song and beginning of the next. Along with contrast in accompaniment styles, Schumann varies the accompaniment with the use of contrapuntal writing. While some songs have a much more harmonic structure in the piano accompaniment, others use voice leading that is reflective of contrapuntal techniques. For example, in the eighth song, “Talismane,” Schumann denotes the change of subject in the text by shifting from a chordal texture to a contrapuntal texture that resembles the techniques utilized by earlier composers such as Bach. In the seventeenth song of the cycle, he even uses triple counterpoint. This contrapuntal writing allows for the

smooth/connected bass line often found in Schumann's work. Schumann harmonizes each note of descending bass lines as each note contributes to the expressiveness of the song. One striking example of this compositional technique is in the eleventh song of the cycle in which he harmonizes a descending bass line that spans two octaves.

Even though there is a large variety in content in the *Myrthen* song cycle, each song seems to have a pair. The songs of the cycle are paired either by text meaning, key relationships, accompaniment styles, or common harmonic structure. The key centers for each song are important as Schumann creates a sense of continuity by ending in the same key in which the cycle begins (see table 3.1 below). As far as harmonic content, Schumann uses three main compositional techniques in harmony throughout the entire cycle: 1) pedal tones, 2) chromatic mediant relationships, and 3) tonicized passages that prolong the predominant. These three important aspects of Schumann's lieder are discussed in further detail below as each song of the first half of the set is thoroughly analyzed. The first thirteen songs of the cycle have been chosen for analysis because they are the most appropriate songs for theory instruction. The final song has been included with the first thirteen songs in order to highlight the aspects of continuity within the cycle.

Song	No. 1	No. 2	No. 3	No. 4	No. 5	No. 6	No. 7	No. 8	No. 9	No. 10	No. 11	No. 12	No. 13
Key	AbM	EbM	GM	Em EM	EM	Am	FM	CM	AM	Em	GM	GM	Bm

Song	No. 14	No. 15	No. 16	No. 17	No. 18	No. 19	No. 20	No. 21	No. 22	No. 23	No. 24	No. 25	No. 26
Key	DM	Em EM	BM	GM	GM	Em	Am	F#m	FM	FM	AbM	EbM	AbM

Table 3.1: Key centers

No. 1: “Widmung” (Dedication)- Rückert

Du meine Seele, du mein Herz,	You my soul, you my heart,
Du meine Wonn', o du mein Schmerz,	you my bliss, o you my pain,
Du meine Welt, in der ich lebe,	you the world in which I live;
Mein Himmel du, darin ich schwebe,	you my heaven, in which I float,
O du mein Grab, in das hinab	o you my grave, into which
Ich ewig meinen Kummer gab!	I eternally cast my grief.
Du bist die Ruh, du bist der Frieden,	You are rest, you are peace,
Du bist der Himmel, mir beschieden.	you are bestowed upon me from heaven.
Daß du mich liebst, macht mich mir wert,	That you love me gives me my worth;
Dein Blick hat mich vor mir verklärt,	your gaze transfigures me;
Du hebst mich liebend über mich,	you raise me lovingly above myself,
Mein guter Geist, mein besseres Ich!	my good spirit, my better self!

Text Translation by Emily Ezust⁴⁹

“Widmung” begins in the key of A-flat major with a tonic pedal that is held for four bars. In measures 1-6, there is a typical progression of tonic, subdominant, supertonic, and dominant that pauses in measure 5 with continuation and extensions of harmony until the arrival of a perfect authentic cadence in measure 13. The borrowed half diminished supertonic seventh chord in first inversion that occurs at the downbeat of measure 5 is typical of the Romantic style. This half diminished supertonic seventh chord occurs frequently throughout the piece, and is an important chord taught in the theory curriculum.

The next section (mm. 6-13) provides a clear example of secondary dominants (see example 3.1 below). In each instance, Schumann utilizes the secondary dominant of the subdominant to prolong the predominant function in the phrase. The predominant is prolonged from measures 7-11 until we finally reach a cadential 6/4 resolving to the tonic in measures 12 and 13 (see example 3.1 below). This prolongation of the predominant is a technique used throughout the entire song.

⁴⁹ LiederNet

The first modulation occurs in measures 13-14, where the song modulates from A-flat major to E major (see example 3.3 below). This modulation is achieved through the enharmonic respelling of a common tone. In measure 13, the phrase cadences on an A-flat major chord that then changes to an E major chord in measure 14. The smooth connection of two foreign keys is achieved through the respelling of Ab to G#. This respelling of the common tone allows a smooth connection in harmonic context along with the vocal line that sustains the common tone until the accompaniment sets up the new key area for their ears to adjust.

The image shows a musical score for the first system of 'Widmung' (No. 1) by Robert Schumann, measures 10-15. The score is written for voice and piano. The key signature changes from A-flat major (three flats) to E major (three sharps) between measures 13 and 14. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The lyrics are: 'Grab, in das hin - ab ich e - wig mei - nen Kum - mer gab!' and 'Du bist die Ruh, du'. The piano part features a series of chords in the right hand and a more active line in the left hand. The modulation is achieved through the enharmonic respelling of Ab to G#.

Example 3.3: "Widmung" (No. 1) mm. 10-15

In order to return back to the original key of A-flat major in measure 26, Schumann utilizes this same technique of common tone modulation (see example 3.4 below). However, instead of the tonic becoming the mediant, there is a shift to the key of A major and scale degree 3 (C#) in A major becomes scale degree 4 (D-flat) in A-flat major (see example 3.4 below). In this instance, Schumann uses an enharmonic tone that was stable harmony (the third of the tonic chord in A major) (measure 25), but then becomes unstable harmony (the chordal seventh of the dominant chord in Ab major) (measure 26) as opposed to the previous modulation where this

tone was stable in both key areas. The C-sharp in measure 25 is the third of the A major chord that ends the B section. This C-sharp is then transferred to D-flat, which is the seventh of the dominant seventh chord in A-flat major that occurs in measure 26.

Schumann utilizes this instability as a way to prolong the dominant until the actual return of the A section in measure 30 (see example 3.4 below). He modulates to the home key before actually returning to the beginning material. This instability allows for a stronger pull back to the A section. Schumann also utilizes a dominant pedal tone as another way to achieve this pull back to the beginning material. This pedal tone is significant in that it is used every time that he modulates to a new key or enters a new section of the song.

The image displays a musical score for Robert Schumann's "Widmung" (No. 1), measures 19 through 33. The score is written for voice and piano. The vocal line is in German, and the piano accompaniment features a dense texture of chords and arpeggios. The key signature changes from D major (two sharps) to D-flat major (two flats) at measure 24. The score includes various musical markings such as "ritard." (ritardando) and "p" (piano). Below the piano part, there is a detailed harmonic analysis using Roman numerals and figured bass notation. The lyrics are: "Him - mel mir be - zie - hen. Dass du mich liebst, macht mich mir werth, dein Blick hat mich vor mir ver - klärt, du hebst mich lie - bend ü - ber mich, mein gu - ter Geist, mein bess'res Ich! Du meine See - le, du mein Herz, du meine Wonn', o du mein Schmerz, du mein"

Example 3.4: "Widmung" (No. 1) mm. 19-33

The relationship of the text to the harmonic structure is important because the harmonic texture can evoke the emotion that is described in the text. The first example of this connection between harmony and text is in measure five where Schumann uses the half diminished supertonic seventh chord as accompaniment for the word “Schmerz” which means grief. He also emphasizes the meaning of certain words through modulation techniques. For example, from measure 13-14 the singer stays on the same pitch, but the key modulates while the text changes as well. Here Schumann is using the modulation to emphasize the downbeat of measure 14 on the word “Du” which means you.

Schumann also achieves this effect through the use of prolongation. The word “you” is emphasized again as if it is an arrival point in measure 30 (see example 3.4 above). This sense of arrival is achieved through the prolongation of the dominant for four measures that finally resolves to the tonic. The way in which Schumann creates an arrival point utilizing techniques in harmony is an important characteristic of his German lied. These arrival points clarify the directed goals throughout the piece and show a clear connection between harmony and important words in the text.

No. 2: “Freisinn” (Free)- Goethe

Laßt mich nur auf meinem Sattel gelten!
Bleibt in euren Hütten, euren Zelten!
Und ich reite froh in alle Ferne,
Über meiner Mütze nur die Sterne.

Just let me prove myself in the saddle!
Remain in your huts and tents!
and I will ride joyfully into the distance,
with nothing above my cap but the stars.

Er hat euch die Gestirne gesetzt
Als Leiter zu Land und See;
Damit ihr euch daran ergötzt,
Stets blickend in die Höh.

He has set the stars before you
as guides across land and sea,
so that you will delight in them
as you gaze up into the sky.

Text Translation by Emily Ezust

The joyous energy expressed in the first song of the cycle continues on to the second song that is written in ternary form. The second song begins in the key of E-flat major, a dominant relationship from the ending key of the first song. The first few bars of the accompaniment function as a setting for the text as the rhythm resembles the sound of a horse galloping. The harmonic progression of the beginning phrase does not move towards a strong cadence as the phrase seems to start over without a sense of arrival. In measure 2, the rhythm changes and the passing motion within the bass and soprano of the piano accompaniment alludes to an arrival point that is not fully established. Schumann continues the line by using a passing diminished leading tone chord in first inversion rather than the expected dominant chord. This harmonic passage is then tonicized in the dominant key of B-flat major; while the passage with passing motion (heard before in measure 2), becomes a cadential passage in measure 6 as the dominant seventh chord leads to the tonic in the tonicized key of B-flat major.

Towards the end of the A section (m. 10), the key modulates to A-flat major as the D-flat is introduced. However, Schumann does not provide a strong harmonic progression to secure the key as almost all of the chords are inverted (mm. 10-12). The inversion of chords also allows Schumann to harmonize the stepwise descending bassline. In measure 12, the cadence in A-flat major is weakened as the dominant seventh chord that resolves to the tonic is in second inversion. The strong cadence that appears in the following measure (m. 13) reflects a perfect authentic cadence in the home key of E-flat major as the dominant seventh chord resolves to the tonic (see example 3.5 below).



Example 3.5: "Freisinn" (No. 2) mm. 10-13

In measure 14, the B section begins in the relative minor key of c minor. Schumann achieves a smooth connection between E-flat major and c minor by using stepwise motion as the tonic chord in E-flat major shifts to the dominant chord of c minor. In the first phrase of the B section, Schumann uses a similar technique he approached in the beginning of the A section as he alludes to a cadence in measure 15, but continues on with the phrase until the strong authentic cadence that arrives in measures 16-17.

He misleads the listener by using a cadential six-four in measure 15 that leads to a dominant chord in third inversion rather than the expected tonic. Then he prepares another phrase in which the half diminished supertonic chord leads to another cadential six-four that is then resolved as expected to the tonic in c minor (mm. 16-17) (see example 3.6 below). This harmonic passage is repeated in the next phrase as the B section in c minor concludes and the A' section begins in measure 21 in the original key of E-flat major. The A' section is an exact repetition of the A section as the voice concludes the song with the piano accompaniment.

Example 3.6: "Freisinn" (No. 2) mm. 12-17

The text originates from Goethe's "Divan" and is characterized by its energy and high spirit. Along with the other songs in the cycle that are based on Goethe's poetry, Schumann does not change the poetry as he usually does when composing vocal music.⁵⁰ The overall form of the song and key centers reflect the poetry. In the A section, the text describes a man riding on a horse happily in the distance. This setting is expressed in the short rhythm in the accompaniment along with the key of E-flat major. As the text introduces the more serious idea of God watching over the man riding on the horse, the key changes to c minor and the piano accompaniment becomes much more static. This tone is also reflected in the new soft dynamic level. The two contrasting sections allow the performers to successfully portray the story.

No. 3: "Der Nussbaum" (The Walnut Tree)- Mosen

Es grünet ein Nußbaum vor dem Haus, Duftig, Luftig Breitet er blättrig die Äste aus.	A walnut tree stands greenly in front of the house, fragrantly and airily spreading out its leafy branches.
Viel liebliche Blüten stehen dran; Linde Winde Kommen, sie herzlich zu umfahn.	Many lovely blossoms does it bear; gentle winds come to caress them.
Es flüstern je zwei zu zwei gepaart, Neigend, Beugend Zierlich zum Kusse die Häuptchen zart.	They whisper, paired two by two, gracefully inclining their tender heads to kiss.
Sie flüstern von einem Mägdlein, das Dächte Nächte, Tagelang, wüsste, ach! selber nicht was.	They whisper of a maiden who thinks day and night long of... but alas! she does not herself know!
Sie flüstern - wer mag verstehn so gar Leise Weise? - Flüstern von Bräut'gam und nächstem Jahr.	They whisper - who can understand such a soft song? - they whisper of a bridegroom and of the coming year.
Das Mägdlein horchet, es rauscht im Baum; Sehnend, Wähnend Sinkt es lächelnd in Schlaf und Traum.	The maiden listens, the tree rustles; yearning, hoping, she sinks smiling into sleep and dream.

Text Translation by Emily Ezust

⁵⁰ Fischer-Dieskau, *RSWM*, 51.

The third song in the cycle begins in the key of G major, a chromatic mediant relationship from the key of the previous song in E-flat major. The beginning of this song is interesting as Schumann begins with a cadence to establish the tonic. In the first measure, the piano accompaniment begins with the subdominant chord that transitions to a dominant thirteenth chord and resolves to the tonic in the second measure. This progression harmonizes a motive in the upper line of the piano accompaniment that consists of a leap of a fifth that is then recovered by descending stepwise motion (see example 3.7 below).



Example 3.7: “Der Nussbaum” (No. 3) mm. 1-2

This lyrical motive is referenced in the piano accompaniment a total of eighteen times throughout the song, but is interestingly never used in the vocal line in its original form. In measure 9, the melodic contour of the lyrical motive appears in the vocal line, but the rhythm is not the same. There are instances in which the lyrical motive is presented in its original form, in a transposed form, slightly altered in interval content, or reduced in length. The motive is first transposed when it is stated a third time in measure 9 as the harmonic material is tonicized in the dominant key of D major. The tenth time that the lyric motive is restated (m. 31), the interval content is changed in order to reflect the minor key. Instead of leaping up a fifth, the motive now leaps up a third. The last time that the motive is stated in the minor section (m. 39), the beginning interval is changed to a seventh which is also present in the vocal line. The lyric motive is not

reduced in length until the final few measures of the song that function as a remembrance of the motive (m. 59, 63) (see example 3.8 below).



Example 3.8: "Der Nussbaum" (No. 3) mm. 62-64

The opening ten measures are repeated beginning in measure 11 as the text continues on. The smooth connection of the harp-like figures in the piano accompaniment demonstrates Schumann's craft in voice leading. At times when the bass line descends in stepwise motion, Schumann will harmonize the bass line with inverted secondary dominants. For example, in measures 23-24 Schumann uses a secondary dominant seventh of the submediant chord in second inversion in order to smoothly progress from the tonic to the submediant. As the third line of text concludes, the harmony modulates to the supertonic key (A minor) (m. 31).

The opening piano accompaniment of this minor section begins with a symmetrical phrase in which the tonic leads to a predominant and dominant then back to tonic. Then this formula is expanded as the predominant is prolonged. In measures 33-35, the diminished supertonic chord that previously led to the dominant now surprisingly progresses to the mediant preceded by its dominant seventh (m. 34). This secondary dominant resolves to the mediant as expected as Schumann reintroduces the diminished supertonic chord. Instead of arriving at a strong cadence, the diminished supertonic chord leads to the dominant that then resolves to the tonic chord in first inversion. Schumann avoids the opportunity for a strong cadence as the vocal

phrase has not yet concluded. As the vocal line concludes, the diminished supertonic chord leads back to the dominant seventh chord that results in the awaited strong authentic cadence (mm. 37-40) (see example 3.9 below).

29
Kus - se die HAUPT - chen zart. Sie

33
flü - stern von ei - nem Mägd - lein, das däch - te die Näch - te und

37
Tu - ge - laug, wüss - te, ach! sel - ber nicht was.

41

GM: I V⁷/V V am: i ii^o V⁷ ii^o (am) i

ii^o V⁷/III III^o VI ii^o V⁷ i^o

ii^o V⁷ ii^o V⁷ i^o GM: I ii

Example 3.9: "Der Nussbaum" (No. 3) mm. 29-40

As the minor section concludes in measure 40, the opening material in the home key of G major returns along with the fifteenth restatement of the opening lyrical motive in the piano accompaniment. When this motive is restated yet again in measure 49, the harmonic setting is changed. Instead of the previous subdominant – dominant – tonic progression, Schumann begins with the tonic that leads to the secondary diminished seventh chord of the mediant which then

resolves to the mediant chord. This change in harmonic setting is used to harmonize the ascending bass line that provides a sense of direction.

The brief pauses in the melody line divides the text so that the listener awaits the continuation of the story. This pausing effect is also used to resemble the word “flüstern” (whisper) (mm. 43-44) as Schumann sets the word at a piano dynamic allowing the vocal line to fade away like a whisper. The text is also reflected by the piano accompaniment as the harp-like figures resemble the wind and rustle in the trees mentioned in the poetry (m. 17, 59). The final line of the poetry is reflected well in the harmony as the same two bars consisting of tonic to dominant motion are repeated four times. This repetition reflects the yearning and hoping of the maiden in that as the listener awaits for the final cadence, the maiden waits for an answer. The harmony finally settles on the tonic at the end of the vocal line resembling the maiden drifting off to sleep. One final statement of the opening motive is briefly stated in measure 63 in a reduced form as if a remembrance that reflects the word “Traum” (dream) in the text.

No. 4: “Jemand” (Somebody)- Burns

Mein Herz ist betrübt -- ich sag' es nicht	My heart is distressed -- I do not tell of it --
Mein Herz ist betrübt um Jemand;	My heart is distressed over Someone;
Ich könnte wachen die längste Nacht,	I could keep watch the longest of nights,
Und immer träumen von Jemand;	And always dream of Someone;
O Wonne! von Jemand;	Oh rapture! of Someone;
O Himmel! von Jemand;	Oh heaven! of Someone;
Durchstreifen könnt' ich die ganze Welt,	I could range through the entire world,
Aus Liebe zu Jemand.	For the love of Someone.
Ihr Mächte, die ihr der Liebe hold,	You powers who look favorably on love,
O lächelt freundlich auf Jemand!	Oh smile graciously upon Someone!
Beschirmt ihn, wo Gefahren drohn;	Protect him where dangers threaten;
Gebt sicher Geleite dem Jemand!	Give safe passage to Someone!
O Wonne! dem Jemand;	Oh rapture! to Someone;
O Himmel! dem Jemand;	Oh heaven! to Someone;
Ich wollt' -- ich wollt' -- was wollt' ich nicht	I would wish -- I would wish -- what would not I all
Für meinen Jemand!	For my Someone!

Text Translation by Sharon Krebs

The fourth song in the cycle consists of two sections in which the first section is in the key of e minor and the second section is in the parallel major – E major. The first two measures

of the piano accompaniment use tonic to dominant motion that harmonize the passing motion in the soprano line. This soprano melody is passed on to the vocal line as the piano accompaniment repeats the same two measures for the first six bars. In measure 9, Schumann tonicizes the subdominant (A minor) with a dominant seventh chord in the new key of A minor. The interesting aspect of this chord is that the bass does not belong to this chord and is actually a pedal tone that is anticipating the tonic chord in the following measure (m. 10). The next six bars are equivalent to the first six measures of the song but transposed in the tonicized key (mm. 11-16) (see example 10 below). Schumann tonicizes the key of the subdominant in order to prolong the predominant that leads to the final cadence of the A section (m. 25). As the harmonic phrase cadences on the tonic chord (m. 15), the vocal line continues on as the line of text has not yet reached its conclusion.

Example 3.10: “Jemand” (No. 4) mm. 7-14

Instead of continuing with another traditional harmonic progression (tonic – predominant – dominant), Schumann emphasizes the word “Jemand” (someone) as the harmony shifts to a secondary dominant of the submediant chord in the original key of e minor (m. 17). The secondary dominant is then resolved to the submediant chord as expected and the two chords are repeated as the secondary dominant emphasizes the word “Himmel” (heaven) (m. 19). After the submediant chord is stated a second time, there are rests in both the vocal line and the piano accompaniment to pause for an effective dramatic moment as the text exclaims, “Jemand!” The

text then continues on as the dominant seventh chord leads to the tonic chord with both a 9-8 and 4-3 suspension (m. 23). This harmonization is repeated as the A section ends on the dominant chord that surprisingly resolves to the tonic chord in the major mode (E major) (mm. 25-26) as the next section begins (see example 3.11 below).

Example 3.11: “Jemand” (No. 4) mm. 21-27

The harmonies in the B section become much more chromatic as the first three chords consist of the tonic that then progresses to the secondary diminished seventh chord of the submediant that resolves to the submediant. Then Schumann uses a brief tonicized passage in the supertonic key of F-sharp minor (mm. 28-31). As encountered in the A section, the tonicized passage is used to prolong the predominant function of the phrase. After the tonicized passage, Schumann uses a secondary dominant seventh chord of the dominant that resolves to the dominant chord resulting in a half cadence (mm. 32-33). The half cadence marks a pause on the word “Jemand” (someone) (see example 3.12 below). After the half cadence, the opening three chords of the B section are repeated, but now lead to the mediant harmony that serves as a pivot chord to modulate to the key of the supertonic. The key of E major returns as the next four measures consist of embellishments on the secondary dominant chord of the dominant in order to prolong the dominant (mm. 41-45).

26 langsam. 27 ritard. 28 langsam. 29 ritard. 30 begeistert.

Mach - te, die ihr der Lie - be hold, o lü - chelt freund - lich auf Je - mand, be - schir - met

EM: I vii°/vi i V³/vi IV/ii ii V⁷ V⁷/V V I vii°/vi

ii(F#)

Example 3.12: “Jemand” (No. 4) mm. 26-33

As the final line of text concludes, there is a traditional harmonic progression that results in a perfect authentic cadence as the subdominant leads to the dominant seventh chord that resolves to the tonic (mm. 48-49). The piano accompaniment concludes the song with a final four bar phrase. The first two measures of the final phrase prolong the tonic as the harmony alternates between the dominant chord in first inversion and the tonic chord (mm. 49-50). Then the phrase concludes with a cadence as Schumann uses the supertonic chord in first inversion that leads to the dominant seventh chord and resolves to the tonic creating a perfect authentic cadence (mm. 52-53) (see example 3.13 below). The supertonic chord is used as the predominant in the harmonic progression leading to the final cadence in the majority of the songs from this cycle.

48 mei - nen, mei - nen Je - mand!

EM: IV V⁷ I V⁷ I V⁷ I ii⁶ V⁷ I

Example 3.13: “Jemand” (No. 4) mm. 48-53

The juxtaposition of the two contrasting emotions in the text is reflected in the contrast of the minor and major keys. The beginning text that describes the distress of the narrator’s heart

over someone is reflected in the minor harmony. For the brief moment in which the text references heaven and becomes hopeful, Schumann harmonizes the text with major chords that provide dominant to tonic motion. As the text changes to reflect emotions such as love and happiness, the key shifts to E major. Even though this section reflects a happier tone, there is a reference to the previous passage where the words “Gefahren droh’n” (danger threatens) are introduced. Schumann reflects these words in the harmony as he uses the minor supertonic and submediant chords in the key of F-sharp major (m. 36). As discussed previously, the first half of the B section uses much more chromatic harmony than the A section. The extensive use of chromaticism in the B section is utilized in order to evoke the new emotion of joy in the text.

No. 5: “Lieder I...” (Song I from Schenkenbruch in the Divan)- Goethe

Sitz' ich allein, Wo kann ich besser sein?	I sit alone, where can I find better?
Meinen Wein	My wine
Trink ich allein; Niemand setzt mir Schranken,	I drink alone; no one sets a limit.
Ich hab' so meine eignen Gedanken.	I have my own thoughts to think.

Text Translation by Emily Ezust

The fifth and sixth songs in the cycle are called “Lieder aus Schenkenbruch im Divan I and II,” and both set poetry from Goethe’s *Divan*. The fifth song is paired with the sixth song in that the text of the fifth song poses the question, “I sit alone, where can I find better?,” that is answered in the sixth song. Even though the text discusses loneliness and a sense of emptiness, the keys explored throughout the song are all major. The major key and playful activity of the piano bring a sense of humor to the poetry.⁵¹ The song begins in E major with a dominant chord that resolves in the second measure to lead into the vocal line. The first eight measures of the song are characteristic of a binary phrase structure (mm. 2-9) that reflects the question and answer aspect of the text (see example 3.14 below).

⁵¹ Fischer-Diskau, *RSWM*, 54.

Munter.
Sitz ich al - lein, wo kann ich bes - ser sein? meinen Wein trink ich al - lein;

EM: V V⁷ I IV V⁷ EM: IV V⁷ I IV V⁷ I CM:

Example 3.14: “Lieder I” (No. 5) mm. 1-9

The first phrase begins with the tonic chord that leads to the subdominant, dominant seventh, and back to the tonic. Then the tonic acts as a pivot chord as the second half of the phrase modulates to the dominant key of B major (m. 5). The phrase ends on a strong authentic cadence as Schumann utilizes a cadential six-four that resolves to the tonic chord in the new key of B major (mm. 8-9). As this phrase ends, Schumann shifts chromatically to the distantly related key of C major by using contrary motion in the piano accompaniment to move from the B to the C (m. 9) rather than a pivot chord (see example 3.15 below).

The new material in the key of C major provides a large contrast as the meter is also changed from 2/4 to 6/8. The piano accompaniment becomes much more lyrical as the harmony switches back and forth between the tonic chord and dominant seventh chord. This movement in harmony resembles the thoughts of the narrator discussed in the text, “ich hab so meine eignen Gedauken” (I have my own thoughts to think) (mm. 10-13). This passage in C major is very brief as it only lasts four measures before returning to the original key and time signature of E major in 2/4 time (m. 14) (see example 3.15 below).

Example 3.15: “Lieder I” (No. 5) mm. 6-14

The modulation back to the original key through a chromatic mediant relationship is achieved by the use of the common tone (E) that is sustained in the same voice as the other voices move by a half step. This results in this section beginning on a tonic six-four chord that transitions to the secondary dominant seventh chord of the subdominant which resolves to the subdominant (mm. 14-15). As the song concludes, Schumann repeats the text “wo kann es besser sein” (where can I find better) along with the repetition of similar harmonic activity in the piano accompaniment. The final four measures of the piano accompaniment consist of a repeated 2-bar idea. The harmony begins on the tonic that shifts to the dominant and back to the tonic chord, then progresses to the subdominant in first inversion that leads to the dominant with a 4-3 suspension, and resolves back to the tonic chord (mm. 21-25) (see example 3.16 below).

18
22
22
1
wo kann es bes - ser sein, besser sein, bes - ser sein?
EM: IV IV V⁷ II II⁰ I V⁷ I V I IV⁴ 4-3 I I I IV⁴ 4-3 Nach Belieben Da Capo zu singen von 8 an.

Example 3.16: “Lieder I” (No. 5) mm. 18-25

No. 6: “Lieder II...” (Lieder aus Schenkenbruch im Divan)- Goethe

Setze mir nicht, du Grobian,
Mir den Krug so derb vor die Nase!
Wer mir Wein bringt,
sehe mich freundlich an,
Sonst trübt sich der Eilfer im Glase.

Don't throw it down, you boor,
pushing the jug so roughly in front of my nose!
He who brings me wine
should look at me with friendliness;
otherwise the Eilfer wine grows cloudy in the glass.

Du zierlicher Knabe, du komm herein,
Was stehst du denn da auf der Schwelle?
Du sollst mir künftig der Schenke sein,
Jeder Wein ist schmackhaft und helle.

You lovely boy, come here
why are you standing there on the threshold?
You should be my barman in the future:
then every glass of wine will be tasty and light

Translation by Emily Ezust

The second of the grouped “lieder” takes an unexpected turn as the question posed in the first lieder, “Where can I find better?,” is answered with the new setting of a bar scene. The bar scene is illustrated by the syncopated rhythms in the piano accompaniment. The first five measures of the piano accompaniment suggest both the major and minor mode as the right hand plays a C pedal tone and the left hand plays octave bass notes that suggest tonic and dominant relationships in A minor (mm. 1-5). The first four chords that arrive in the second half of measure 5 suggest the key of C major as there is a clear harmonic progression of tonic to subdominant to dominant motion (m. 6). However, rather than resolving back to the tonic after the dominant chord, Schumann shifts to the dominant chord of A minor by using the common tone (B) and raising the bass note a half step to G# (m. 7) (see example 3.17 below).



Example 3.17: "Lieder II" (No. 6) mm. 1-7

After a brief harmonic progression in A minor with similar motion to the C major chord progression in measure 6, the piano accompaniment becomes much more contrapuntal. The harmony shifts to the parallel major (A major) as the piano accompaniment is still syncopated but now much more linear. The piano accompaniment at the beginning of the new A major section consists of an A pedal tone while the other voices ascend in parallel tenths (mm. 13-14). The new linear character of the piano accompaniment introduces suspensions. This contrapuntal texture in the accompaniment allows for Schumann to create a continuous line that does not cadence until measure 15 where the text arrives at a question mark. Schumann also achieves this continuous line by avoiding a strong cadence. For example, in the first half of the phrase in measures 12-15, Schumann prepares for a cadence by using tonic to subdominant to dominant motion but arrives at the submediant chord in first inversion (m. 13) rather than the expected tonic. This progression is used in order for Schumann to successfully harmonize the ascending tenor line as the bass sustains a pedal tone (see example 3.18 below).

Example 3.18: "Lieder II" (No. 6) mm. 12-15

Before arriving at the tonic chord in measure 13, the submediant chord leads to the diminished seventh chord that resolves to the tonic. The tonic chord functions as the climax of the bass line as the bass line begins to descend in stepwise motion. The tonic chord continues on to a secondary dominant in third inversion of the subdominant that resolves to the subdominant chord in first inversion as expected. Then the subdominant shifts to a tonic six-four chord that leads to the supertonic chord in first inversion. As the phrase concludes, the supertonic chord approaches the secondary diminished seventh chord of the dominant by contrary motion. This chord then resolves to the dominant chord as the phrase concludes at a half cadence (m. 15). The half cadence reflects the text as the man at the bar raises a question (see example 3.18 above).

The next phrase concludes with the ending line of text and a perfect authentic cadence (m. 19). As observed in the majority of the songs in the cycle, the ending cadential harmonic progression uses the supertonic chord in first inversion as the predominant (m. 18) (see example 3.19 below). The piano accompaniment continues for eight measures as the vocal line concludes. The ending piano passage changes in character as the texture is much more chordal and disconnected, but the vocalist's final concluding motive can be heard repeatedly in the top voice of the piano's closing phrase. This new character is more reflective of the opening material as the image of the bar setting reappears.

Example 3.19: "Lieder II" (No. 6) mm. 16-20

No. 7: “Die Lotosblume” (The Lotus Flower)- Heine

Die Lotosblume ängstigt
Sich vor der Sonne Pracht
Und mit gesenktem Haupte
Erwartet sie träumend die Nacht.

The lotus flower is anxious
In the Sun's radiance,
And with hanging head
Waits, dreaming, for Night.

Der Mond, der ist ihr Buhle
Er weckt sie mit seinem Licht,
Und ihm entschleiert sie freundlich
Ihr frommes Blumengesicht,

The moon, who is her lover,
Awakens her with his light,
And for him she smilingly unveils
Her innocent flower-face.

Sie blüht und glüht und leuchtet
Und starret stumm in die Höh';
Sie duftet und weinet und zittert
Vor Liebe und Liebesweh.

She blooms and glows and gleams
And gazes silently upwards;
She sends forth fragrance, and weeps and trembles,
With love and love's torment.

Text Translation by Lawrence Snyder

Die Lotosblume, one of the more popular songs from the cycle that was later arranged by Schumann as a choral piece, is one of the most interesting songs from the cycle in its use of modulation and deceptive motion. This piece begins in F major with a tonic pedal. Above the F pedal tone, Schumann implements voice leading with a chromatic motive (B-A-G#-A) that occurs in the first few bars as well as in measures 7-8. In the fourth measure there is a cadential six-four that marks the ending of the first phrase. After this cadence, there is a predominant to dominant progression (m. 6) that leads to a cadence on the tonic chord (see example 3.20 below).

Ziemlich langsam.

Die Lo - tos - blu - me äng - stigt

sich vor der Son - ne Pracht, und mit ge - senk - tem Haup - te rr -

FM: I (vi⁸ IV I iii) I I⁶ I V¹/IV IV 9-8 V¹ CM: I/IV vii[°]7/V

Example 3.20: “Die Lotosblume” (No. 7) mm. 1-7

The tonic chord in measure 7 serves as a pivot chord to modulate to the new key of C major. Schumann establishes this key by utilizing another cadential six-four to cadence in C major. After this quick shift to C major, there is a tonicized passage in A-flat major. Even though Schumann is shifting between keys with a chromatic mediant relationship, he manages to maintain a smooth connection between sections of the song because of the voice leading. For example, he often uses the inversion of a chord to smooth out the bass line and includes counterpoint in the harmonization (measures 11-12).

Schumann also achieves a smooth connected line by utilizing a voice exchange within the piano texture. For example, in measure 16 there is a voice exchange between the bass and melody line as the bass steps down from B-flat to G and the melody line steps up from G to B-flat (see example 3.21 below). As he continues the smooth connection in the bass line, he uses deceptive motion in which he moves from the dominant chord to the secondary dominant of the submediant chord and then the secondary dominant of the subdominant chord. The final secondary dominant does resolve to the tonic (measure 18) and leads into a tonicized passage in B-flat major (see 3.21 example below).

16 17 18 nach und nach schneller -
 from - mes Blu - men - ge - sieht. Sie blüht und glüht und leuch - tet, und
 nach und nach schneller -
 FM: IV V⁷ V³/VI V⁴/₃ I V³ IV (B²) I

Example 3.21: “Die Lotosblume” (No. 7) mm. 16-19

As seen in previous songs of the cycle, this tonicized passage in the key of the subdominant is often utilized in this song cycle in order to prolong the predominant rather than the dominant. In the final phrase of the song, there are three instances in which Schumann uses

functional six-four chords in order to create a sense of direction. Many of the compositional choices that Schumann made in regards to the phrase structure correlate to the meaning of the text.

Schumann often utilizes text painting techniques in order to connect the listener with the text. One example begins in measure nine with the line, “Der Mond der ist ihr Buhle” (the moon who is her lover) (see example 3.22 below). The piano texture is lifted up the octave as if lifting to the heavens.⁵² The word “lover” occurs on the downbeat at a cadence (measure 11) emphasizing the importance of the word in the overall phrase (see example 3.22 below). An interesting aspect of the vocal line is the often use of rests that seem to break up the overall phrase. These “pauses” in the text evoke the feeling of suspense that portrays the lotus flower’s anxiety and fear of opening to the sun’s radiance described in the text (measures 1-5).⁵³

The image displays a musical score for the song "Die Lotosblume" (No. 7) by Robert Schumann, measures 8-11. It includes a vocal line with lyrics and a piano accompaniment. Below the piano part, a harmonic analysis is provided: CM: [V7] - [5/3] - [I] - [IV7] - [V7] - [I] - [bIII (Ab)].

Example 3.22: “Die Lotosblume” (No. 7) mm. 8-11

Schumann also reflects the text with the use of dynamic contrast and tempo alterations. In measure 18, the dynamic climax of the phrase occurs on the words “blooming, glowing, and gleaming” to reflect the excitement and meaning of growth.⁵⁴ This effect is also achieved as the tempo is gradually accelerated. In measure 24, there is another arrival on the word “love” that

⁵² Moore, Gerald, *Poet's Love; the Songs and Cycles of Schumann*. New York: Taplinger Pub. Co., 1981. p. 73.

⁵³ Fischer-Diskau, *RSWM*, 54.

⁵⁴ Moore, *PLSCS*, 74.

justifies the importance of the word. The sense of arrival is achieved through a decrease in dynamic combined with a ritardando that is a result of the previous accelerated passage. However, this arrival contrasts with the previous setting of the word as the phrase seems to continue forward.

Even though there is a sense of arrival through dynamic and tempo alterations, there is not a sense of arrival tonally. The harmonic aspect of the passage is the musical force that allows the phrase to continue forward. At the first arrival on “love” at measure 24, there is a six-four chord that then leads into the dominant chord. This occurs twice as this final phrase is repeated (measure 24-26). At the very end of the song, Schumann reveals that the true arrival point is on the word “torment” as he finally resolves from dominant to tonic with a perfect authentic cadence. The function of the six-four chord is most important in this passage because it allows the listener to understand the true arrival of the phrase (see example 3.23 below).

24
Lie-be und Lie-bes- weh, vor Lie-be und Lie-bes- weh,
ritard.
ritard.
FM: 6/4 vii°7/I V² V¹³ 6 vii°7/I V 6 vii°7/I V⁷ V¹³ I

Example 3.23: “Die Lotosblume” (No. 7) mm. 24-27

No. 8: “Talismane” (Talisman)- Goethe

Gottes ist der Orient!
Gottes ist der Okzident!
Nord und südliches Gelände
Ruht im Frieden seiner Hände.

Er, der einzige Gerechte,
Will für jedermann das Rechte.
Sei von seinen hundert Namen
Dieser hochgelobet! Amen.

Mich verwirren will das Irren;
Doch du weißt mich zu entwirren,
Wenn ich handle, wenn ich dichte,
Gib du meinem Weg die Richte!

God's is the Orient!
God's is the Occident!
Northern and southern lands
repose in the peace of His hands.

He, the only judge,
desires for everyone what is right.
Of each of his hundred names,
let this one be highly praised! Amen.

My errors bewilder me, yet
You know how to disentangle me from my
confusion.
When I act, when I write, show me the right path!

Text Translation by Emily Ezust

The eighth song in the cycle, *Talismane*, is interesting in that it is based on a spiritual text. Naturally reflecting the text, the song begins in the key of C major. Rather than beginning on the tonic, Schumann begins with the dominant chord in first inversion to smooth the connection from the ending chord of the previous song (F major) to the tonic (C major). The cadential six-four appears several times throughout this song. Schumann utilizes the cadential six-four in order to mark the arrival of important phrases. For example, he consistently utilizes the cadential six-four when the text is followed by an exclamation mark (measure 19). Found as a common compositional technique among the songs in the cycle, Schumann prolongs the predominant by tonicizing a passage in the key of the supertonic (D minor). This passage consists of a typical (iv- V- i) progression leading into a cadential six-four of the home key (measures 5-7) (see example 3.24 below). There is also a tonicized passage in E-flat major exercising a chromatic mediant relationship from the home key.



Example 3.24: “Talismane” (No. 8) mm. 5-7

Schumann beautifully harmonizes the chromatic descending bass line with the seventh chord in third inversion leading to the dominant seventh and then a cadential six-four (measures 10-12). The cadential six-four is interrupted by a C in the alto voice of the piano part as the voices are rhythmically syncopated creating an anticipation. There is a short shift to e minor as the text takes on a less positive meaning (measures 21-24). This shift is not abrupt as the tonic in e minor does not occur until after a measure of music.

The beginning of the minor passage is marked by the introduction of the note F# as Schumann uses the leading tone chord in third inversion leading into a iv- V- i progression. When the original key of C major returns, Schumann uses a dominant pedal to lead into a restatement of the opening material (m. 27). The song comes to a reflective ending with a piano dynamic as the piano plays block chords and the voice sings “amen.” The falling fifth in the voice is harmonized with dominant seventh to tonic motion. In preparation to each amen, Schumann includes a secondary leading tone chord of the dominant in first inversion (measures 38-44) (see example 3.25 below).



Example 3.26: “Talismane” (No. 8) mm. 10-12

No. 9: “Lied der Suleika” (Song of Suleika)- Willemer

Wie mit innigstem Behagen,
Lied, empfind' ich deinen Sinn,
Liebevoll du scheinst zu sagen,
Daß ich ihm zur Seite bin;

As with the most intimate pleasure,
o song, I feel your sense;
lovingly you seem to say,
that I am always beside him;

Daß er ewig mein gedenket,
Seiner Liebe Seligkeit,
Immerdar der Fernen schenket,
Die ein Leben ihm geweiht.

That he thinks of me always,
and bestows the bliss of his love
evermore on the distant one
who has dedicated her life to him.

Ja, mein Herz es ist der Spiegel,
Freund, worin du dich erblickt,
Diese Brust, wo deine Siegel
Kuß auf Kuß hereingedrückt.

Yes, my heart is a mirror,
my friend, in which you see yourself;
this breast, where your seal
you pressed, kiss after kiss.

Süßes Dichten, laute Wahrheit,
Fesselt mich in Sympathie,
Rein verkörpert Liebesklarheit
Im Gewand der Poesie!

Sweet poems, clear truth
bind me in sympathy
purely embody the clarity of love
in the garb of poetry!

Text Translations by Emily Ezust

The text of this strophic song is a response to one of Goethe's poems, *Abglanz*.⁵⁵ The beginning eight measures are repeated three times (m. 17 and 33). For the first two repetitions, the original key of A major modulates to the dominant key of E major with a perfect authentic cadence in E (measures 8 and 24). After this shift to the key of E major, there is a few bars in

⁵⁵ Moore, *PLSCS*, 78.

which Schumann modulates back to A major and uses passing non-functional major chords that ascend over a dominant pedal tone (mm. 8-10) (see example 3.27 below).

This chromatic motion in which there are several non-functional chords is not typical of romantic salon music of this time, and reflects Schumann's advanced knowledge of chromatic harmony as well as his strength in contrapuntal techniques. This passage is not heard as a passage that has an ambiguous key center because of Schumann's ability to create a smooth connection between chords with proper voice leading and chromatic stepwise motion in the inner voices of the accompaniment.

Handwritten annotations in the score include "ritard." above the vocal line and "EM: 4, V, I, IV, 5, I, V, VII, I, P, 4, V" below the piano part. The tempo marking "nach und nach schneller" is also present.

Example 3.27: "Lied der Suleika" (No. 9) mm. 7-10

As encountered in almost every song from the cycle, Schumann includes a tonicized passage in the key of the subdominant (D major) (mm. 10-15) to prolong the predominant before arriving at a cadence point. The tonicized passage ends at a ritardando (m. 15) and is followed by the supertonic chord in first inversion and dominant seventh chord creating an authentic cadence leading into the beginning of the new phrase (m. 17) (see example 3.28 below). As the song is strophic, the material as seen before is repeated, but changes in measure 38 as the passing diminished chord is suddenly functional. The final chord in measure 38 is a secondary diminished seventh chord leading to the supertonic chord that then becomes diminished through modal mixture.



Example 3.28: “Lied der Suleika” (No. 9) mm. 13-17

The vocal line ends on a perfect authentic cadence (m. 40) as the piano line continues on with an ending phrase (see example 3.29 below). The final phrase of the piano holds a tonic pedal tone and begins with a supertonic chord functioning as the predominant that is interrupted by a submediant chord. Rather than leading straight into the secondary diminished chords of the supertonic that occur in measure 42, Schumann inserts a submediant chord and then returns back to supertonic harmony as the descending bassline leads into the authentic cadence (see example 3.29 below). The ending phrase in the piano accompaniment functions as an after-thought as the singer delivers their final statement.



Example 3.29: “Lied der Suleika” (No. 9) mm. 40-43

Schumann repeats sections of the text for the sake of the melody.⁵⁶ For example, the text “zur Seite bin” (on his side) is repeated in measure 7 and 39 in order to align the ending of the text with the ending of the musical phrase. The repetition of these few words allows the end of

⁵⁶ Fischer-Diskau, *RSWM*, 57.

the phrase to occur at an authentic cadence on the downbeat. The text not only influences the musical phrase but also the harmonic structure. In sections where the line of poetry is particularly longer, Schumann prolongs the harmony along with the lengthened text. For example, a line of poetry that is noticeably longer than the previous text begins in measure 24. In order for Schumann to express the line most efficiently and keep a sense of direction, he uses harmony that prolongs the predominant with several chords in the first and second inversion that propels the line forward. The end of the phrase arrives on the word “poetry” in measure 32 as the beginning accompaniment reappears and a new phrase begins.

No. 10: “Die Hochländer-Wittwe” (The Highlander’s Widow)- Burns

Ich bin gekommen ins Niederland, O weh! o weh! o weh! So ausgeplündert haben sie mich, Daß ich vor Hunger vergeh.	I have come down to the lowlands, Oh woe! oh woe! oh woe! They have pillaged me to such an extent That I am perishing of hunger.
So war's in meinem Hochland nicht; O weh! o weh! o weh! Ein hochbeglückter Weib, als ich, War nicht auf Thal und Höh!	It was not thus in my highlands; Oh woe! oh woe! oh woe! A more ecstatically happy wife than I Could not be found in the valley or on the heights!
Denn damals hatt' ich zwanzig Küh'; O weh! o weh! o weh! Die gaben Milch und Butter mir, Und weideten im Klee.	For back then I had twenty cows; Oh woe! oh woe! oh woe! They gave me milk and butter, And grazed in the clover.
Und sechzig Schafe hatt' ich dort; O weh! o weh! o weh! Die wärmten mich mit weichem Vließ Bei Frost und Winterschnee.	And sixty sheep I had back there; Oh woe! oh woe! oh woe! They warmed me with their soft fleece In the frost and snow of winter.
Es konnte Kein' im ganzen Clan Sich größern Glückes freun; Denn Donald war der schönste Mann, Und Donald, der war mein!	There was no one in the whole clan Who could rejoice in greater good fortune; For Donald was the most handsome man, And Donald, he was mine!
So blieb's, bis Charlie Stuart kam, Alt-Schottland zu befrein; Da mußte Donald seinen Arm Ihm und dem Lande leihn.	Thus it remained until Charlie Stuart came to free old Scotland; Then Donald had to lend his service To him and to the land.
Was sie befiel, wer weiß es nicht? Dem Unrecht wich das Recht, Und auf Culloden's blut'gem Feld Erlagen Herr und Knecht.	What befell them, who does not know? Right gave way to injustice, And upon Culloden's bloody battlefield Masters and servants were slain.
O! Daß ich kam ins Niederland! O weh! o weh! o weh! Nun giebt's kein unglückselger Weib Vom Hochland bis zur See!	Oh! that I came down to the lowlands! Oh woe! oh woe! oh woe! Now there is no woman more unhappy than I From the highlands to the sea!

Text Translation by Sharon Krebs

The tenth song, “The Highlander’s Widow,” in the cycle is a song in which the text reveals a story. The story of this text does not relate to the previous (no. 9) nor the following (no. 11) song in the cycle. This song is the first of the folk-like settings from the Scottish text by Robert Burns. The song begins in e minor with tonic to dominant harmonic motion. Beginning in measure 12, there is a prolongation of the dominant that instead of leading to the anticipated tonic chord, leads to the subdominant key (A minor) preceded by its dominant in an authentic cadence (see example 3.30 below). The tonic to dominant motion in the A minor section is colored by the use of a secondary diminished seventh chord of the dominant (m. 20) (see example 3.30 below). Often the text “oh, woe!” is harmonized with a diminished chord similar to this example throughout the song.

The musical score for "Die Hochländer-Wittwe" (No. 10) mm. 12-23 is presented in two systems. The first system covers measures 12 to 17, and the second system covers measures 18 to 23. The key signature is one sharp (F#), and the time signature is 3/4. The vocal line is written in a single staff, and the piano accompaniment is written in two staves. The lyrics are in German. The piano part features a series of chords: E minor (m. 12), F#7 (m. 13), A minor (m. 14), F#7 (m. 15), E minor (m. 16), F#7 (m. 17), A minor (m. 18), F#7 (m. 19), A minor (m. 20), F#7 (m. 21), A minor (m. 22), F#7 (m. 23), and A minor (m. 24). The vocal line includes the lyrics: 'weh, o weh, o weh! Ein hoch, he-glück-ter Weib als ich, war nicht auf Thal und Hühl, denn du-mals hatt'ich zwanzig Kühl, o weh, o weh, o weh! die ga-ben Milch und But-ter mir, und'.

Example 3.30: “Die Hochländer-Wittwe” (No. 10) mm. 12-23

As the A minor section seems to come to a cadential area in which another secondary dominant seventh chord leads to a dominant chord, the key modulates to C major (m. 26) and arrives on a C major chord rather than the expected A minor tonic chord. Even though the tonality has become major, the text still effects the harmony. In measure 28, the text arrives on

the words “oh, woe!” and the secondary diminished seventh chord is reintroduced. The rest of the C major passage continues on with tonic to dominant harmony until the return of the home key in e minor (m. 33). As the text begins to express excitement for the character in the story, Donald, the key modulates back to C major (m. 42).

The text continues on with a long phrase that expresses excitement for the freedom of Scotland. In order to achieve a sense of continuous direction in the melodic line, Schumann avoids the dominant chord and shifts between the tonic, supertonic, and subdominant. He also utilizes passing six-four chords to harmonize the stepwise bass motion from the submediant chord to the tonic chord (mm. 50-56). The submediant then acts as a pivot to modulate back to the key of E minor (m. 56) (see example 3.31 below).

48 sei - nen Arm ihm und dem Lan - de lei - hen. 49 50 51 52 53 Was sie be - fiel, wer weiss es nicht? dem Un - recht wich das

CM: vi ii vi ii vi P4 I V

54 55 56 57 58 59 Recht - und auf Cul - lo - dens blut - gen Feld er - la - gen Herr und Knecht. O dass ich kam ins

V I P4 vi ii V i V

Example 3.31: “Die Hochländer-Wittwe” (No. 10) mm. 48-59

The shift from C major back to e minor is reflected in the text as the poetry mentions the death of servants on the battlefields. The phrase finally arrives at an authentic cadence as a new phrase begins (m. 59). The final phrase describes the sadness in the poetry as the piano

accompaniment ends the song with mainly tonic motion. The piano accompaniment throughout the song has a constant rhythm in the bass emphasizing the downbeats. The last beat in the accompaniment anticipates the harmony of the following measure. Almost throughout the entire song, the chord of the last beat in the measure and the chord of the first beat in the following measure are the same chord. An example can be found in the first few measures of the accompaniment (mm. 1-5) (see example 3.32 below). This characteristic of the accompaniment strengthens the downbeat of each measure.



Example 3.32: “Die Hochländer-Wittwe” (No. 10) mm. 1-5

No. 11: “Lieder der Braut I” (Song of the Bride)- Rückert

Mutter, Mutter! glaube nicht,
Weil ich ihn lieb' also sehr,
Daß nun Liebe mir gebricht,
Dich zu lieben wie vorher.

Mother, mother, do not believe
That because I love him so much
I am now short of love
With which to love you as I have in the past.

Mutter, Mutter! seit ich ihn
Liebe, lieb' ich erst dich sehr.
Laß mich an mein Herz dich zieh'n
Und dich küssen, wie mich er.

Mother, mother, since I love him
I now truly love you.
Let me draw you to my heart
And kiss you as he kisses me!

Mutter, Mutter! seit ich ihn
Liebe, lieb' ich erst dich ganz,
Daß du mir das Sein verlieh'n,
Das mir ward zu solchem Glanz.

Mother, mother! Since I love him
I finally love you completely
For giving me the existence
That has become so radiant for me.

Text Translation by Sharon Krebs

The eleventh song in the set directly speaks to the bride to be. Beginning in G major, there is an interesting chord within the first measure known today as the Tristan chord (Eb- A-

C#- F#). The F# leads up to the G as heard in Wagner's *Tristan Isolde* that changes the harmony to become an augmented French-six chord that leads into the dominant seventh chord (see example 3.33 below). The introduction of this chord provides the sentiment of love to set up the scene of a new bride expressing her love to her mother.



Example 3.33: “Lieder der Braut I” (No. 11) mm. 1-2

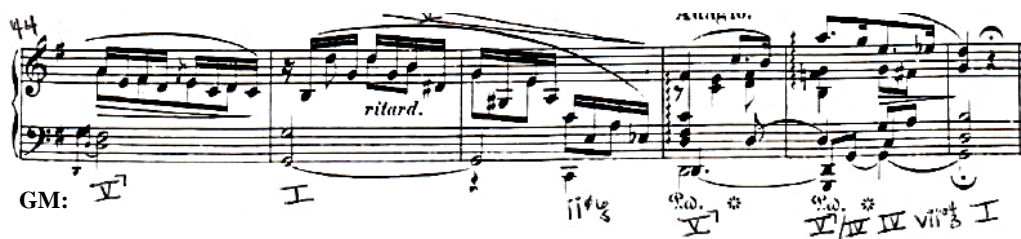
This song is another example of Schumann's ability to harmonize a smooth connected bass line. Beginning in measure 7 to 11, he harmonizes a bass line that descends in stepwise motion for an entire octave (see example 3.34 below). The smooth connection throughout the progression is achieved through the use of inversions. During this passage, Schumann delays the cadence to the very end of the sentence by prolonging the predominant and using a smooth descending bass line that creates continuous motion. Schumann also achieves a sense of direction in the melody line by using a tonic pedal tone underneath tonic to dominant motion to sustain the phrase (mm. 15-19). In this moment, the text explains that the daughter's love for her mother has not changed as the tonic pedal reflects the stability of her love.

Example 3.34: “Lieder der Braut I” (No. 11) mm. 7-11

For the final line of text, Schumann implements the harmonized descending bass line again but this time, uses a descending bass line that spans two octaves (mm. 31-38) (see example 3.35 below). The first descending octave is harmonized with secondary dominants and diminished seventh chords that color the predominant chords (subdominant and supertonic). The following octave is harmonized mainly with inversions of the dominant seventh chord. This descending bass line leads to the final ending of the vocal line that arrives on a cadential six-four (m. 40). As observed in the previous songs of the cycle, the piano accompaniment concludes the song.

Example 3.35: “Lieder der Braut I” (No. 11) mm. 28-37

The final cadence is noticeably different from the other songs in the cycle. The final harmonic progression begins with the tonic that leads into a half diminished supertonic chord in the first inversion, then a dominant seventh chord, then the secondary dominant of the subdominant chord that resolves to the subdominant, and arrives at a cadence where the subtonic fully diminished seventh chord (rather than the expected dominant seventh chord) resolves to the tonic (mm. 46-49) (see example 3.36 below).



Example 3.36: “Lieder der Braut I” (No. 11) mm. 44-49

No. 12: “Lieder der Braut II” (Song of the Bride)- Rückert

Laß mich ihm am Busen hangen,	Let me cling to his chest,
Mutter, Mutter! laß das Bangen.	Mother, Mother! Stop worrying.
Frage nicht: wie soll sich's wenden?	Don't ask: how shall it change?
Frage nicht: wie soll das enden?	Don't ask: how shall it end?
Enden? Enden soll sich's nie,	End? It shall never end,
Wenden, noch nicht weiß ich, wie!	change, I still don't know how!

Text Translation by Bertram Kottmann

The second song of the “Lieder der Braut” pair introduces a new conversation between the daughter and mother in which they are now arguing. The audience can imagine that the sweet words spoken by the daughter in the first song of the pair did not change the mother’s mind and now she is expressing her frustration. The shift in emotion between frustration and hopefulness in the text is reflected by the change in key areas. The song begins in G major, the same key of the previous song, as the daughter is comforting the mother, “las dass Bangen” (do not worry). Then there is a tonicized passage in the key of the supertonic (A minor) (mm. 13-20) as the daughter expresses her frustration, “Frage nicht: wie soll sich’s wenden? Frage nicht, wie soll das enden?” (Do not ask: how should it change? Do not ask, how should it end?). After this passage, the daughter becomes hopeful and claims that things will never end as the key shifts to the relative major (C major) and back to G major (mm. 21-28).

The piano accompaniment begins with the dominant chord in second inversion as if the second song of the pair is continuing on from the first song. The melody in the right hand of the piano accompaniment for the first four bars is repeated by the voice when the vocal line enters in

measure 5. The harmonic progression provides a sense of continuation as a strong cadence is avoided. In the first half of the phrase, Schumann harmonizes an ascending bass line as he shifts from the dominant chord in second inversion to the tonic in first inversion that shifts to the supertonic chord in first inversion (mm. 5-7). The supertonic chord leads to the mediant chord in first inversion rather than the expected dominant chord that leads back to the tonic chord as Schumann is avoiding a strong cadence to reflect the continuation of the text (mm. 5-8) (see example 3.37 below).

Example 3.37: “*Lieder der Braut II*” (No. 12) mm. 1-8

The second half of the phrase begins with the subdominant chord that leads to the dominant chord in third inversion with the common tone (C) in the bass (m. 10). Then the dominant chord resolves to the tonic chord in first inversion as the bass and soprano voices in the piano accompaniment move in contrary motion. The tonic chord shifts to the secondary diminished seventh chord of the dominant which leads into a cadential six-four (mm. 11-12) (see example 3.38 below). Rather than arriving at a perfect authentic cadence and resolving to the tonic chord, Schumann proceeds with a diminished supertonic chord in first inversion in the new tonicized key of A minor (m. 13) (see example 3.38 below). This tonicized passage consists of mainly passing six-four and diminished seventh chords to evoke the feeling of frustration. Strong cadential arrivals are also avoided in this passage as Schumann continues to use the mediant chord in first inversion rather than the dominant (mm. 13-20).

Mut-ter! lass das Bau-gen. Fra-ge nicht: wie soll sich's wen-den? Fra-ge nicht, wie

bm: IV V₂ I VII⁷/₄₋₃ ii⁶ P₄ VII⁷ III I ii⁶ P₄ ritard.

Example 3.38: "Lieder der Braut II" (No. 12) mm. 10-18

After this passage arrives at the tonic chord, the key shifts to C major that is approached by a common tone (a) as the tonic chord in the key of A minor leads to the diminished seventh chord in second inversion in C major (mm. 20-21). As discussed previously, this sudden shift to the relative major reflects the hope and excitement for the relationship to never end expressed in the text. The C major key center only lasts four measures as the diminished seventh chord leads to a cadential six-four that resolves to the tonic (mm. 21-24) (see example 3.39 below). The tonic chord in C major then becomes a pivot as the song transitions back to G major and the C major chord becomes the subdominant chord (m. 24).

soll das en-den? En-den? en-den soll sich's nie, wen-den?

am: VII⁷ V I CM: VII⁷ V I Gm: IV I

Example 3.39: "Lieder der Braut II" (No. 12) mm. 19-25

The four measure phrase at the return of the original key (G major) harmonizes a descending bass line that spans an interval of a seventh (mm. 25-28). The subdominant leads is followed by shifts between tonic and leading tone chords. Then there is a transition to the

secondary dominant in second inversion of the dominant. The secondary dominant resolves to the dominant chord as the phrase concludes at a half cadence (m. 28). The ritardando and arrival of the half cadence together reflect the arrival of an exclamation in the text (mm. 27-28) (see example 3.40 below). After the half cadence, the material from the opening four measures of the song return (mm. 29-32) (see example 3.40 below). The final four measures of the song prolong the dominant as Schumann uses a secondary dominant of the dominant chord that then leads into a cadential six-four. This cadential six-four is unique in that the 4-3 and 6-5 suspensions do not occur at the same time (m. 35) (see example 3.40 below). The song concludes with a perfect authentic cadence as the voice exclaims its final statement, “lass mich!” (let me!).

Example 3.40: “*Lieder der Braut II*” (Nol. 12) mm. 28-36

No. 13: “Hochländers Abschied” (Highlander’s Farewell)- Burns

Mein Herz ist im Hochland, mein Herz ist nicht hier;
 Mein Herz ist im Hochland, in Waldes Revier;
 Dort jagt es den Hirsch und verfolgt das Reh;
 Mein Herz ist im Hochland, wohin ich auch geh!

Leb' wohl, mein Hochland, mein heimischer Nord!
 Die Wiege der Freiheit, des Muthes ist dort.
 Wohin ich auch wandre, wo immer ich bin:
 Auf die Berg', auf die Berge zieht es mich hin!

Lebt wohl, ihr Berge, bedeckt mit Schnee!
 Lebt wohl, ihr Täler, voll Blumen und Klee!
 Lebt wohl, ihr Wälder, bemoostes Gestein,
 Ihr stürzenden Bächlein in farbigen Schein!

Mein Herz ist im Hochland, mein Herz ist nicht hier;
 Mein Herz, liebe Heimath, ist immer bei dir!
 Es jaget den Hirsch und verfolgt das Reh;
 Mein Herz ist im Hochland, wohin ich auch geh!

My heart's in the highlands, my heart is not here;
 My heart's in the highlands, on the forest grounds;
 There it chases the elk and pursues the deer;
 My heart's in the highlands, wherever I roam!

Farewell, my highlands, my native [North!]¹
 The cradle of freedom, of courage is found there.
 Wherever I may wander, wherever I may be:
 To the mountains, to the mountains I am drawn!

Farewell, you mountains, covered in snow!
 Farewell, you valleys, full of flowers and clover!
 Farewell, you forests, mossy rocks,
 You brooklets plunging in colourful sheen!

My heart's in the highlands, my heart is not here;
 My heart, dear homeland, is ever with you!
 It chases the elk and pursues the deer;
 My heart's in the highlands, wherever I roam!

Text Translation by Sharon Krebs

“Highlander’s Farewell” is a song in ternary form that is based on another Scottish folk poem written by Robert Burns. The song is written in B minor however, the first three measures of the piano accompaniment tonicize the key of E minor which is the relative minor of the previous key (G major). In measure 4, the home key of B minor returns as there is mainly tonic to dominant motion. The subdominant appears in measure 6 and shifts back to the tonic chord as the beginning nine measures of the song contain constant shifts between the tonic and either the subdominant or dominant chord. Schumann repeats the beginning line of text, “Mein herz ist im Hochland” (My heart is in the highlands), in measures 9-10 as he includes a ritardando that prepares the new line of text. At the ritardando, he uses the subdominant and submediant chords to give a sense of direction that then progress somewhere unexpected.

The submediant functions as a pivot chord to the new key of G major as he uses modulates to G major for only two measures (mm. 11-12). In G major, the phrase begins with a tonic chord that leads to the subdominant chord and then to the tonic chord in first inversion. This tonic chord leads back to the subdominant chord that then shifts to a cadential six-four as the dominant seventh chord resolves to the tonic. The G major passage reflects the text as the narrator has become distracted and excited about chasing the deer. The first cadence in the new G major key reflects the period marked in the text that concludes the first line (m. 12) (see example 3.41 below). As the text continues to describe the deer, the piano accompaniment becomes very thin and linear as it only includes the melody of the voice in octaves (mm. 13-15). This new piano texture reflects the chasing and following of the deer referred to in the text (see example 3.41 below).

Example 3.41: “Hochländers Abschied” (No. 13) mm. 7-17

The linear texture in the piano leads back to the original key of B minor as the text returns to the beginning meaning (m. 16). This shift back to the original key resembles the main character in the story jolting back to reality as the major passage ends with a tritone from F# to C (mm. 15-16). This passage in B minor begins with the dominant seventh chord that resolves back to the tonic. Then the tonic leads to the subdominant chord that shifts to a cadential six-four. The cadential six-four resolves to the tonic as there is a perfect authentic cadence and the line of text concludes (mm. 16-20) (see example 3.42 below). In this song, Schumann often uses the cadential six-four figure in order to conclude the phrase and shift to a new key center. After the arrival of the cadence in measure 20, the piano accompaniment that appeared in the beginning of the song reappears (mm. 21-25) (see example 3.42 below). Rather than stating a full passage in the key of B minor, Schumann shifts to the key of B major.

Example 3.42: “Hochländers Abschied” (No. 13) mm. 18-25

[illegible]

Example 3.43: “Hochländers Abschied” mm. 34-41

No. 26: “Zum Schluss” (Conclusion)- Rückert

Hier in diesen erdbeklomm'nen
 Lüften, wo die Wehmut taut,
 Hab' ich dir den unvollkomm'nen
 Kranz geflochten, Schwester, Braut!
 Wenn uns droben Aufgenomm'nen
 Gottes Sohn' entgegenschaut,
 Wird die Liebe den vollkomm'nen
 Kranz uns flechten, Schwester, Braut.

Here in this oppressive
 air where nostalgia melts,
 I have woven for you an imperfect
 wreath, sister, bride!
 When we have reached Heaven,
 God's son will await us
 and Love will weave for us
 a perfect wreath, sister, bride!

Text Translation by Emily Ezust

The final song of the set returns back to the original key of A-flat major at the beginning of the cycle. The text is reflective of Schumann's final remarks to Clara as the poetry discusses their eternal love for each other and perfect life together in heaven. The harmonic structure of this song is fairly simple with static chords to emphasize the vocal line. The first eight measures have a contrasting continuous period structure (see figure 3.1 below). The first two measures of the piano accompaniment prolong the tonic chord as Schumann shifts smoothly using stepwise motion from the tonic to the dominant seventh chord in second inversion back to the tonic chord (mm. 1-2). The tonic chord then progresses to the secondary dominant in second inversion of the dominant chord that leads into a cadential six-four. Rather than resolving to the tonic chord in measure 5, Schumann lowers the third (Gb) to transition by half step to the supertonic chord (mm. 4-5) (see example 3.44 below). This shift to the supertonic rather than the expected tonic chord allows Schumann to express the continuation of the text as the narrator references the imperfect nature of life on earth (see 3.44 example below).

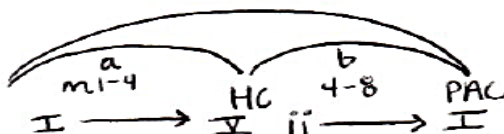


Figure 3.1: “Zum Schluss” (No. 26) mm. 1-8, diagram of period structure

Adagio.

Hier in die-sen erd - beklum-men Luf - ten, wo - die Weh-muth thaut, hab ich dir den

un - voll-kom-men Kranz ge - floch - ten, Schwe-ster Braut!

Example 3.44: “Zum Schluss” (No. 26) mm. 1-8

The supertonic chord leads to a secondary dominant in first inversion of the supertonic that resolves back to the supertonic chord. Then the supertonic chord becomes diminished as it leads to a tonic six-four chord (m. 7). Schumann arrives back at the secondary dominant in second inversion of the dominant seventh chord that resolves to the dominant. The cadence at the end of this phrase is interesting as Schumann uses a flipped cadential six-four in which the tonic six-four chord anticipates the tonic arrival (m. 8). The cadential six-four is “flipped” because the dominant seventh chord leads to a tonic six-four chord and then the tonic chord rather than the tonic six-four leading to the dominant that resolves to the tonic (m. 8) (see example 3.44 above). This untraditional cadential figure appears again in measure 16 as the voice concludes.

The second line of text that considers eternal life in heaven is characterized harmonically by a brief tonicized passage in the key of the supertonic (B-flat minor) (mm. 11-12) (see example 3.45 below). The change of key reflects the transition from earth to heaven expressed in the text. This section begins with the dominant chord that shifts to the secondary diminished seventh

chord of the supertonic as the bass descends a diminished fifth (m. 9) (see example 3.45 below). The secondary diminished leading tone chord resolves to the supertonic chord that leads to the submediant chord. Then as the text arrives at the word “Gottes” (God), the harmony brightens with the arrival of the flat subtonic chord (m. 11). This subtonic chord functions as a pivot chord to the new key of B-flat minor. The flat subtonic chord becomes a submediant chord in the key of B-flat minor that then transitions to the supertonic diminished seventh chord. This passage arrives at a perfect authentic cadence as the supertonic chord leads to the dominant seventh chord that resolves to tonic (m. 12) (see example 3.45 below). The key transitions back to the original key (A-flat major) as the text concludes.

AbM: V vii°/ii ii Vi bVI ii°3 V¹ i V⁴ I⁶

Example 3.45: “Zum Schluss” (No. 26) mm. 9-13

The final five measures of the piano accompaniment repeat a motivic figure found in the vocal line functioning as a distant remembrance (mm. 13-14 in comparison to mm. 17-18) (see example 3.46 below). The final cadence concludes with a somber tone as the half diminished supertonic chord leads to the dominant seventh chord that resolves to the tonic. The character of the final song in the cycle is reflective of Robert and Clara Schumann’s relationship and eternal love for one another. The choice of text for the conclusion of the cycle has a spiritual message that is quiet and reflective. The spiritual character of the final song is the final category of the

three different layers of love expressed throughout the song cycle: love for spouse, love for relatives/family, and love for God.

ritard. *p*
 Got-tes Sonn' ent-ge-gen schaut, wird die Lie-be den voll-kom-men-nen Kranz uns flech-ten,
ritard. *p*
 Schwe-ster Braut!
pp

AbM: $\flat VI$ $\flat VII$ $\flat III$ $\flat V$ $\flat I$ $\flat V^4_3$ $\flat I^b$ $\flat V^4_2$ $\flat I^b$ $\flat IV$ $\flat II^o$

$\flat VII$ $\flat V^4_3$ $\flat V^4_2$ $\flat I^b$ $\flat V^4_2$ $\flat I^b$ $\flat IV$ $\flat II^{\sharp 7}$ $\flat VII$ $\flat I$

Example 3.46: "Zum Schluss" (No. 26) mm. 11-21

Chapter 4: Pedagogical Advantages

The analysis of the first thirteen songs in *Myrthen* highlights the unique and simple character of German lieder. There are many aspects of this literature that prove its importance in the theory curriculum. The compositional techniques utilized in German lieder are concepts that most students are expected to know by their sophomore or junior year of higher education. These concepts include: chromatic mediant, tonicizations, modulations, pedal tones, secondary dominants, cadential six-fours, passing six-fours, common-tone modulations, pivot chords, modal mixture, deceptive and authentic cadences, use of inversions, and contrapuntal techniques. The simple nature of this repertoire presents these concepts in a clear organized fashion that is important for their introduction into the theory curriculum.

Another aspect of vocal repertoire that is useful for the theory curriculum is the incorporation of text in the compositional process. Students are not only studying the harmonic/pitch content of the piece, but the relationship of the text to the music. The consideration of text is especially useful for the study of Schumann's vocal repertoire as it hints at certain musical moments in the piece such as modulation or cadential arrivals. Students that struggle with learning new theory concepts can use the characteristics of the text to help guide their study of the piece.

Another characteristic of German lieder that is useful for theoretical study is the fairly simple accompaniment and instrumentation. In order to understand the harmonic material, students only need to focus on three staves in which the harmonic content is often clearly laid out with block or arpeggiated chords. Even though German lieder is occasionally viewed as "too simplistic" to study, there are characteristics specifically of Schumann's lieder that keep the interest of the listener. Since the repertoire does use more simple harmonic material and phrase

structure, the untraditional features in which Schumann deviates from traditional practice are more apparent to the students. Students most enjoy literature in which they are able to understand the material and feel confident about their analysis, but experience challenges that create a deeper level of understanding and retain their interest. The study of Schumann's German lieder provides these pedagogical advantages.

I. Current Repertoire

The western classical repertoire that is currently studied in the higher education theory curriculum originates from seven most commonly used textbooks: *Tonal Harmony* by Kostka/Payne, *The Musician's Guide to Theory and Analysis* by Clendinning/Marvin, *Harmonic Practice in Tonal Music* by Gauldin, *Harmony in Context* by Roig-Francoli, *The Complete Musician* by Laitz, *Music in Theory and Practice* by Benward/Saker, and *The Elements of Music* by Turek. Out of these seven texts, the three most popular textbooks are *The Complete Musician*, *Tonal Harmony*, and *The Musician's Guide to Theory and Analysis*. These texts include a variety of musical examples to supplement the student's learning from both instrumental and vocal repertoire. The majority of the repertoire, especially in the Clendinning/Marvin textbook, consists of instrumental works or solo piano works. The instrumental repertoire can become problematic for students that are more accustomed to reading one staff of music. In order to smoothly transition to the study of larger works, students should have the opportunity to begin their study of new concepts with solo or vocal repertoire. Then as they become more confident with the material, the instrumental works will be more appropriate for their study.

The majority of German lieder that is currently included in these textbooks is that of Schumann and Schubert. The most commonly cited song cycle of Schumann in these textbooks is the *Dichterliebe* (see table 4.1 below). *The Complete Musician* is the textbook from the

previously discussed textbooks that provides the most examples of German lieder and Schumann literature. The musical examples provided in these texts from Schumann's repertoire touch on a variety of key concepts that can occasionally be more ambiguous and unclear in nature. The *Myrthen* cycle should be incorporated into this selection of repertoire because it provides clearer examples that are more appropriate for introducing these key concepts.

Dichterliebe	Myrthen	Liederkreis op. 39	Liederkreis op. 24	Frauenlieben und Leben	Fünf Lieder und Gesänge	6 Gedichte	Lieder und Gesänge vol. II	Romanzen und Balladen vol. II
Ein Jüngling liebt ein Mädchen 4	Freisinn 4	Waldeggespräch 5	Mit Myrthen und Rosen 5	Ich Kann's nicht fassen 1	Sängers Trost 5	An den Sonnenschein 3	Auf dem Rhein 4	Die feindlichen Brüder 4
Aus alten Märchen 4	Talismane 5	Auf einer Burg 5						Die beiden Grenadiere 4
Ich grolle nicht 1, 2, 3, and 5		In der Fremde 5						
Im wunderschönen Monat Mai 1 and 2								
Am leuchtenden Sommermorgen 1, 5, 6, and 7								
Wenn ich in deinen Augen seh 6								
6 songs/ 16 song set	2 songs/ 26 song set	3 songs / 12 song set	1 song/ 9 song set	1 song/ 8 song set	1 song/ 5 song set	1 song/ 6 song set	1 song/ 5 song set	2 songs/ 3 song set

Table 4.1: Songs included in listed theory textbooks⁵⁷

II. Connection to the Theory Curriculum

Modulations, tonicizations, and prolongations are key concepts that are commonly taught in the theory curriculum. The clear way in which Schumann utilizes these techniques is a great

⁵⁷ The following numbers are included in the table to indicate which text is represented: 1) Benward/Saker, *Music in Theory and Practice*; 2) Clendinning/Marvin, *The Musician's Guide to Theory and Analysis*; 3) Gauldin, *Harmonic Practice in Tonal Music*; 4) Kostka/Payne, *Tonal Harmony*; 5) Laitz, *The Complete Musician*; 6) Roig-Francoli, *Harmony in Context*; 7) Turek, *The Elements of Music*.

example for students that are beginning to learn about these compositional techniques.

Chromatic modulation is one of the concepts that the Clendinning/Marvin textbook highlights in Schumann's lieder. The workbook includes an exercise in which the students are to identify the type of modulation present in "Widmung," the first song of Schumann's *Myrthen* song cycle (see example 4.1 below). The example that this text provides is a great example for the students because the common tone modulation is very clear along with the harmonic structure. This passage is also an effective excerpt because the students develop skills in identifying cadential six-four, pedal tones, and passing six-fours. After the students are to provide the roman numeral analysis of the passage, the text asks questions to guide the student's awareness of specific concepts that they should notice in the passage. This musical excerpt is one of the best passages pedagogically from the previously discussed textbooks as the concepts are straightforward and organized.

Ab: vi¹⁰ 3/4

V⁸/IV PD IV ii¹⁰ V⁸ = 3/4 I

E: I V⁷/IV IV⁵ I ii¹² V⁷ I

T—(tonic pedal)—(pedal 3/4)— PD D (over tonic pedal)

Example 4.1: "Widmung" (No. 1) mm. 10-17⁵⁸

⁵⁸ Clendinning, Jane, and Marvin, Elizabeth. *The Musician's Guide to Theory and Analysis*. New York: W. W. Norton & Company Inc., 2011. p. 371.

The first song of the *Myrthen* song cycle is one of the most important songs to include in the study of Schumann's repertoire. Schumann incorporates almost every characteristic of romantic style composition that students study in the theory curriculum. The students have the opportunity to practice the analysis of chromatic harmony that is not ambiguous unlike other compositions from the nineteenth century that incorporate chromatic harmony. Another key characteristic of this song that would be pedagogically useful is the connection to other composers that can be found in the music. For example, in the B section (mm. 14-25) there is a clear use of hemiola where the accompaniment is emphasizing a triple meter and the voice is emphasizing a duple meter (see example 4.1 above). This hemiola effect is often found in works of Brahms, a student and admirer of Schumann. Another example is the quotation of Schubert's *Ave Maria* in the postlude. As the piano accompaniment progresses to the final perfect authentic cadence in the postlude, the melody in the right hand of the piano is the same melody heard in *Ave Maria*. The clear entrance of this melody confirms Schumann's quotation of a respected colleague.

In comparison with the given example in the Clendinning/Marvin workbook, the fourth song in *Myrthen*, "Jemand," also uses a common tone modulation that would be beneficial for the students (see example 4.2 below). The preceding harmony before the modulation to the parallel major (E major) is fairly simple allowing the students to focus more directly on the point of modulation. The E minor section concludes with a half cadence that then resolves to the major tonic rather than the minor. As this is a common type of modulation, students will be able to observe the smooth connection between parallel keys as the dominant (B) is sustained in the same voice.

21 durch - strei - fen könn' ich die 23 gan - ze Welt, aus 24 Lie - be zu 25 ritard. Je - mand. Ihr 26 langsamer. Mäch - te, die ihr der

Em: i V V7 V EM: I VII VI

Example 4.2: “Jemand” (No. 4) mm. 23-27

The Clendinning/Marvin workbook also uses Schumann’s lieder to provide an example of pedal tones in which the students learn how to analyze harmony above a sustained bass (see example 4.3 below). This compositional technique is often used in Schumann’s repertoire as a device to strengthen cadential arrivals and reflect the direction of the poetry. The musical example in the workbook is a passage from the song “Ich grolle nicht” in Schumann’s song cycle, *Dichterliebe*. The students are to provide the roman numeral analysis and label the pedal tones. This example consists of both a tonic and dominant pedal tone. The simple harmony and clear chordal structure allow the students to easily distinguish where the pedal tones occur and how to analyze the harmony separate from the sustained pedal in the bass.

32 33 34 35 36

ich grol-le nicht.

C: V7 I₃ IV₂ I₄ IV₆ I₂ IV V₂ I

tonic pedal dominant pedal

T PD D T

Example 4.3: “Ich grolle nicht” from *Dichterliebe* mm. 31-36⁵⁹

⁵⁹ Clendinning and Marvin, *MGTA*, 192.

The concept of the pedal tone can be easily illustrated by numerous songs in *Myrthen*. Schumann uses the tonic pedal most often, but occasionally uses the dominant pedal in order to prolong the dominant before the arrival of a cadence. The Clendinning/Marvin textbook reveals both scenarios in one example. Students may understand these concepts better if they are able to focus on a single pedal tone. There are two examples from the *Myrthen* cycle that provide a variety in Schumann's use of the pedal tone. The first example occurs in the eighth song, "Talismane," as Schumann uses a dominant pedal tone for an entire four measure phrase in order to prolong the dominant (see example 4.4 below). This passage is useful for the students as the harmonic texture is simple and they will have the opportunity to practice analyzing a more contrapuntal passage.

Example 4.4: "Talismane" (No. 8) mm. 27-30

In contrast, the second example occurs in "Der Nussbaum" as Schumann uses the tonic pedal to prepare for the predominant of the phrase (see example 4.5 below). This example is also important because students will discover that not all pedal tones are written as a sustained bass note. This passage also allows students to apply their knowledge of more chromatic harmony as both a secondary dominant and borrowed supertonic half diminished chord occur. The tonic pedal tone connects to the text as it creates a continuous phrase that reflects the ongoing line of text.

Example 4.5: “Der Nussbaum” (No. 3) mm. 51-56

Along with secondary dominant chords, it is important for students to be aware of secondary leading tone chords. The Kostka/Payne textbook provides a musical example of Schumann’s “Die feindlichen Brüder” from the *Romanzen und Balladen* song set that highlights the use of secondary leading tone chords (see example 4.6 below). The secondary leading tone chords in this example lead to the predominant and the dominant of the phrase. This is also an excellent example of Schumann’s ability to harmonize a stepwise descending bass line. However, the second secondary leading tone chord that is labeled is not as comprehensible as it is included in a brief tonicized passage of the dominant. In order to introduce the concept, the secondary leading tone chord should resolve to the chord that it applies to.

Example 4.6: “Die feindlichen Brüder” from *Romanzen und Balladen* mm. 60-67⁶⁰

⁶⁰ Almén, Byron, Kostka, Stefan, Payne, Dorothy. *Tonal Harmony*. New York: McGraw-Hill Education, 2018, 278.

The seventh and tenth songs from *Myrthen* are perhaps a better representation of the secondary leading tone chord. In “Die Hochländer-Wittwe,” students are able to distinguish between a passing diminished seventh chord and a functional secondary leading tone chord (see example 4.7 below). These two chords are unchallenging to recognize in the harmonic texture as most of the harmony sustains the dominant.

Example 4.7: “Die Hochländer-Wittwe” (No. 10) mm. 12-23

The seventh song, “Die Lotosblume,” provides an interesting example of the secondary leading tone chord as it functions as an interruption/passing chord in the cadential six-four (see example 4.8 below). Rather than directly resolving the tonic six-four to the dominant chord, Schumann shifts from the tonic six-four chord to the secondary leading tone chord of the dominant that then resolves to the dominant. This is an important example in order to teach the students different techniques that composers use in order to color dominant harmony.



Example 4.8: “Die Lotosblume” (No. 7) mm. 23-27

The Kostka/Payne textbook also uses Schumann’s lieder in order to discuss deceptive resolutions of the secondary dominant. The passage provided in the textbook is an excerpt from Schumann’s “Auf dem Rhein” that highlights a small section tonicizing the submediant (see example 4.9 below). This musical example could potentially be a challenge for students as the submediant chord within the bracket in the second measure could be analyzed as the subdominant chord in the key of F major. The deceptive motion is also unclear as the phrase continues on. Even though the dominant does resolve to the submediant chord, the secondary dominant is not easy to determine due to the way in which it is presented with a bracket.

Example 4.9: “Auf dem Rhein” from *Lieder und Gesänge* mm. 25-28⁶¹

Deceptive resolution of the secondary dominant is also present in “Die Lotosblume” from the *Myrthen* song cycle. The clear chordal structure in the piano accompaniment allows for the

⁶¹ Kostka and Payne, *TH*, 287.

students to easily analyze the harmonic material (see example 4.10 below). In this example, the secondary dominant is more evident as it is not part of a brief tonicized passage. The deceptive motion occurs twice as students are able to compare the difference between deceptive motion away from the dominant and deceptive motion away from a secondary dominant. A reduction of this passage could also be included in order for students to clearly observe the voice leading (see figure 4.1 below). This passage also includes a voice exchange in measure sixteen between the tenor and soprano voices in the piano accompaniment. Both the voice exchange and deceptive motion are important concepts that are included in the theory curriculum.

Example 4.10: “Die Lotosblume” (No. 7) mm. 16-19

Figure 4.1: “Die Lotosblume” (No. 7) mm. 16-18; reduction

Another important concept that is included in the theory curriculum is the incorporation of borrowed chords. Many composers implement borrowed chords from the minor mode into the harmonic texture in order to deepen the use of chromaticism. The Kostka/Payne text provides an

example of modal mixture found in Schumann's "Ein Jüngling liebt ein Mädchen." The excerpt highlights Schumann's use of the flat mediant chord in order to incorporate chromaticism into his work (see example 4.11 below). This example is clear and well organized as a reduction of the piano accompaniment is included to help the students analyze the harmonic content.

The image displays a musical score for the song "Ein Jüngling liebt ein Mädchen" from Schumann's *Dichterliebe*. It includes the vocal melody and piano accompaniment. The piano part is annotated with a "Textural reduction" at the bottom, showing the harmonic progression. The key signature is E-flat major (three flats). The tempo markings are "ritardando" and "a tempo". The lyrics are "wenn sie just pas - si - ret. dem bricht das Herz ent - zwei." The piano part features a flat mediant chord (F major) in the key of E-flat major, which is a modal mixture. The reduction shows the harmonic structure with chords labeled V³/III, bIII, vii⁶, V⁷, and I.

Example 4.11: "Ein Jüngling liebt ein Mädchen" from *Dichterliebe* mm. 29-32⁶²

Along with the use of the flat mediant and submediant chords, Schumann's repertoire provides examples of borrowed chords. A musical excerpt from Schumann's lieder that incorporates borrowed chords should be included in the Kostka/Payne textbook in order to supplement the discussion on modal mixture. In "Lied der Suleika" from *Myrthen*, Schumann uses the half diminished super tonic chord as he borrows the lowered sixth scale degree (F) from the parallel minor (a minor) (see example 4.12 below). This example provides a challenge for the students as the supertonic half diminished chord can only be understood if they realize the enharmonic spelling of the chord.

⁶² Kostka and Payne, *TH*, 363.



Example 4.12: “Lied der Suleika” (No. 9) mm. 5-6

Another example of Schumann borrowing from the parallel minor can be found in the eighth song of the *Myrthen* song cycle, “Talismane” (see example 4.13 below). This example is the most beneficial for students as the harmonic texture in the piano accompaniment is presented in one staff with only three voices. The borrowed minor subdominant chord is an important concept highlighted in this example as students will discover this scenario of the borrowed chord often in romantic literature.

Example 4.13: “Talismane” (No. 8) mm. 8-9

Along with borrowed chords, another key concept discussed in every theory textbook is tonicization. The Laitz textbook provides a great example of tonicization in “Talismane” from *Myrthen* (see example 4.14 below). The excerpt provides the analysis of the passage without the tonicization and then with the tonicization so that students can understand how the tonicization is perceived. This example highlights the common technique used by Schumann to incorporate a

tonicization of a predominant chord in order to prolong the predominant that leads into the arrival of a perfect authentic cadence.

Nord - und süd - li - ches Ge - län - de ruht im Frie - den sei - ner Hän - de.

CM: iv V ii i V⁶ i i⁶ V⁶₄ - 7/3 I

Example 4.14: “Talismane” (No. 8) mm. 5-8⁶³

The Laitz textbook also provides an example of tonicization within “Mit Myrthen und Rosen” from Schumann’s *Liederkreis*, op. 24. This example includes tonicizations of both the supertonic and submediant (see example 4.15 below). The harmonic texture in the piano accompaniment allows the students to easily distinguish the contrast in tonicized sections. The tonicized sections are straightforward for the students as the harmony consists of dominant to tonic motion. Students are able to determine the new tonal center by the introduction and resolution of a new leading tone.

⁶³ Laitz, Steven G. *The Complete Musician*. New York: Oxford University Press, 2016. p. 463.

Example 4.15: “Mit Myrthen und Rosen” from *Liederkreis* op. 24 mm. 5-12⁶⁴

Along with the provided examples in the Laitz textbook, “Friesinn” from the *Myrthen* song cycle provides another clear representation of a tonicized passage (see example 4.16 below). As highlighted in the example from “Talismane,” the example below shows Schumann’s use of a tonicization in order to prolong the predominant function. The final phrase of the song tonicizes the subdominant that then leads to the dominant seventh chord that resolves to the tonic. This tonicized passage is easy for students to locate and analyze because of the clear introduction of the D-flat and simple harmonic texture that consists of tonic to dominant motion.

Example 4.16: “Friesinn” (No. 2) mm. 30-34

⁶⁴ Laitz, *TCM*, 465.

The Laitz textbook also provides excellent examples of cadential six-four sonorities. The cadential six-four is one of the most important concepts in the theory curriculum that builds on the student's understanding of cadences. The majority of the cadential six-four examples included in the Laitz textbook are excerpts from works of other composers such as Mozart and Haydn in which the students analyze instrumental repertoire. There are other examples in the Laitz textbook that should be included in the cadential six-four section such as the excerpt from "Talismane" previously discussed.

There are many cadential six-four sonorities in Schumann's lieder that could supplement these examples and provide students with a variety of passages incorporating this key concept. The twelfth song from Schumann's *Myrthen* song cycle includes many instances of the cadential six-four as Schumann utilizes the cadential six-four each time that he transitions to a new key center (see example 4.17 below). In the below example, students are shown two sonorities of the cadential six-four. In the first appearance of the cadential six-four, the voices move together whereas in the second appearance of the cadential six-four, the voices resolve separately.

Example 4.17: "Lied der Braut II" (No. 12) mm. 10-12, 33-36

There are four other common compositional techniques that are utilized by Schumann in the *Myrthen* song cycle and often included in the theory curriculum. These concepts include passing six-fours, contrapuntal writing, chordal inversions, and chromatic mediants. The passing six-four chords are often included in the harmonic progression in order to create a continuous phrase that will reflect the length of the text until it reaches an arrival point. One example of the passing six-four chord can be found in the fifth song of the cycle as Schumann utilizes the six-four chord in order to prolong the predominant before the arrival of the perfect authentic cadence as the line of text concludes (see example 4.18 below).

This example is also a great representation of Schumann utilizing voice leading techniques as the passing six-four is a result of contrary motion between the soprano and bass voice of the piano accompaniment. Another example of the passing six-four appears in the tenth song of the cycle as Schumann utilizes the passing six-four again to reflect the continuous line of text (see example 4.19 below). This is also a strong example to study in the theory curriculum as the students discover the passing six-four in both ascending and descending scenarios.

14 15 16 17
Sitz ich al - lein, wo kann ich bes - ser sein?

p

EM: 4 V⁷/IV IV⁶ 4 ii⁶ V I V⁷/IV

Example 4.18: “Lieder I” (No. 5) mm. 14-17

50 51 52 53 55 56 57

leihen... Was sie be-fiel, wer weiss es nicht? dem Un-recht wich das Recht- und auf Cul-lo-dens blut'-gem Feld er-la-gen Herr und

CM: vi P4 I V V I P4 vi

Example 4.19: “Die Hochländer-Wittwe” (No. 10) mm. 51-57

Schumann often uses contrapuntal techniques in the piano accompaniment in order to reflect the change in the meaning of the text. This contrapuntal texture allows for a more lyrical setting and smooth voice leading that directs the phrase. The best example in this change of accompaniment texture is in the eighth song of the cycle as Schumann uses a chordal texture in the accompaniment for the section of the song in a major key and the contrapuntal texture for the section in the minor key (see example 4.20 below). This type of compositional practice is important for students to understand as they connect the progression of musical styles from each era. The provided excerpt below connects to the works of Bach and enlightens the student of the variety of compositional techniques that were exploited in this time.

17 18 19 20 21 22 23 24

A-meu. Got-tes ist der O-ri-ent! Got-tes ist der Oe-el-dent!

CM: I V6 I IV 6 3 5 1

em: IV V i iv V i

Example 4.20: “Talismane” (No. 8) mm. 17-24

The voice leading that occurs in the contrapuntal passages is applied to highly chromatic passages in the cycle in order for Schumann to smooth the connection between chords. He utilizes a stepwise descending bass line that is harmonized by the use of inversions. The musical excerpt below from the eleventh song in the cycle is important because students exercise their knowledge of secondary dominants, secondary leading tone chords, and inversions (see example 4. 21 below). The chordal texture in the piano accompaniment makes the passage easy to analyze for students that are new to these concepts. The remarkable ability for Schumann to harmonize a stepwise descending bass line that spans two octaves is significant in the study of romantic literature.

Handwritten Roman numerals below the piano part:

GM: I V^7/IV IV V^7/III II V^7/II VI V^7 IV I V^7

Example 4.21: “Lied der Braut I” (No. 11) mm. 31-37

The final concept highlighted in the *Myrthen* song cycle that is crucial in the theory curriculum is chromatic mediant. Schumann as well as other composers from the romantic era utilize chromatic mediant relationships in both key center scenarios and within harmonic progressions. One of the best examples of this compositional technique is in “Die Lotosblume”

as Schumann tonicizes the key of A-flat major which is a chromatic mediant relationship from the original key of F major (see example 4.22 below). The example below is well organized and clear for students to easily distinguish the change in tonality. The harmonic texture in the piano accompaniment is simple which allows for the students to focus on the function of the chromatic mediant rather than a passage that is saturated in chromaticism.

The image shows a musical score for the song "Die Lotosblume" by Robert Schumann, measures 7-11. The score is in 3/4 time and features a vocal line and a piano accompaniment. The key signature changes from one flat (F major) to two flats (A-flat major) between measures 8 and 9. The piano accompaniment is simple, with chords and arpeggios. Handwritten harmonic analysis is provided below the piano part, identifying the chords and their functions: CM: I/IV, VII^{o7}/V, V⁷, I, IV⁷, V⁷, I, and bIII (A^b). The vocal line includes the lyrics: "Haupt - er - wartet sie träumend die Nacht. Der Mond der ist - ihr Buh - le, er".

Example 4.22: "Die Lotosblume" mm. 7-11

The musical excerpts previously discussed are passages that can strongly supplement the repertoire that students study in the theory curriculum. These passages present key concepts in a simple form that allows for students to build a strong foundation in these concepts before they study repertoire that is more ambiguous. The textbooks that are currently used in the theory curriculum do not consistently provide examples that are suitable for early stages in learning. The style of composition specific to German lieder is the most practical representation of key concepts crucial to the study of chromatic harmony.

Chapter 5: Concluding Remarks

The analytical study of Schumann's *Myrthen* song cycle reveals the detailed compositional process involving the text that he utilized in order to connect with the audience. This detailed process is apparent in the relationship between the harmonic texture and text setting. Too often the study of vocal repertoire results in a separation of analysis between the text and harmonic structure as though the two concepts are not connected. The focus for the majority of studies on vocal literature is the text setting in relation to the melody and voice leading techniques. This study focuses on the analysis of the harmony in relation to the text to highlight the importance of harmony in the compositional process. The *Myrthen* song cycle was chosen for this study because of the unique quality of the cycle in which Schumann connects the text to the harmonic language with the use of modulations, tonicizations, and change in harmonic progressions. The overall purpose of this study is first to reveal the relationship between the text and harmonic analysis within *Myrthen*, and secondly to employ its analysis to support the pedagogical advantages of its inclusion in the repertoire of study in the theory curriculum.

Schumann's ability to connect each song with such a large variety of poetry and styles is one of the most unique and remarkable characteristics of the cycle. He maintained a sense of continuity with musical techniques that led to a deeper connection between songs. Each song contributes to the overall theme of love and marriage as Schumann expresses the contrast in emotions that are faced in marriage. The large variety of styles reflects the importance of the text in Schumann's compositional process and his ability to create an image of the overall scene with the use of motives, accompaniment patterns, and developments in harmony.

The clear relationship between the text and harmonic texture is a unique aspect of Schumann's vocal works that is helpful for students developing their skills in harmonic analysis.

The *Myrthen* song cycle in particular is one of the best song cycles to include in the theory curriculum because of the clear and organized harmonic passages that are more simple and appropriate for students that are learning new concepts. This song cycle is also a strong resource for the theory curriculum because of the substantial amount of chromatic harmony concepts present in each song of the cycle that are often discussed in the study of music of the Romantic period. As discussed in the pedagogy section of this study, there are many textbooks that include more ambiguous musical examples which can be too difficult for students. These examples that are more ambiguous in nature should be shifted to a supplementary text and replaced with examples similar to those found in *Myrthen*. This will allow students to build a strong foundation in new concepts of chromatic harmony that they can further develop with the supplementary examples.

Myrthen reflects the attractive qualities of German lieder that designate the importance in the performance and study of this genre. The influence of the text on the harmonic aspects of each song is a unique characteristic of *Myrthen* that reemphasizes the significance of harmony in musical analysis. Harmonic analysis is more than the observation of chords used within a passage of music, but rather the pitch content that best reflects the development of textual and thematic ideas within a piece. Schumann utilizes aspects of harmony in order to reflect developments in the text that lead to developments in the overall theme of the cycle. The study of *Myrthen* reveals the significance of harmonic analysis and the need for this type of analysis in order to fully grasp the intentions of the composer. Harmonic analysis should remain a constant in the theory curriculum and study of vocal repertoire.

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Appendix: Roman Numeral Analysis of Each Song

MYRTHEN

**Liederkreis von Goethe, Rückert, Byron, Moore,
Heine, Burns und Moser**

für Gesang und Pianoforte

Schumann's Werke.

Serie 13, № 2.

ROBERT SCHUMANN.

Op. 25.

Seiner geliebten Braut.

Widmung.

№ 1.

F. Rückert.

Composit 1830.

Innig, lebhaft.

innig, lebhaft.

Du meine See - le, du mein Herz, du meine Wonn - o du mein

Schmerz, du meine Welt, — in der ich le - be, mein Himmel du, — darein ich schwe - be, o du mein

Grah, in das hin - ab ich e - wig mei-nen Kum - mer gah!

ritard.

Du bist die Ruh, du bist ———— der Frie - den, du bist vom

EM: I **R.S. 120.** **V¹³** **I** **V** **I** **ii⁶**

Freisinn.

Aus dem Westöstlichen Divan von W. von Goethe.

Nº 2.

Frisch.

Lasst mich nur auf mei. nem Sat. tel

gel. ten! Bleibt in eu. ren Hüt. ten, eu. ren

Zel. ten! Und ich rei. te froh in al. le Fer. ne, ü. ber

mei. ner Mü. tze nur die Ster. ne. Er hat euch die Ge. stir. ne ge. setzt als

$E^b M: I \quad V \quad V^{\frac{3}{2}} I \quad IV \quad I^b \quad VII^{\frac{6}{5}} I \quad V \quad V^{\frac{3}{2}} I \quad IV \quad I^b$
 $VII^{\frac{6}{5}} I \quad V \quad V^{\frac{3}{2}} I \quad V^{\frac{3}{2}} VI^{\frac{6}{5}} V^{\frac{3}{2}} V^{\frac{3}{2}} I \quad V \quad V^{\frac{3}{2}} I \quad V^{\frac{3}{2}} I \quad VI^{\frac{6}{5}}$
 $IV \quad V^{\frac{3}{2}} I \quad IV \quad II \quad IV \quad V \quad V^{\frac{3}{2}} I \quad A^b M: IV \quad V^{\frac{3}{2}} I \quad V^{\frac{3}{2}} I \quad V^{\frac{3}{2}} I \quad V^{\frac{3}{2}} I$
 $I^b \quad V^{\frac{3}{2}} I \quad V^{\frac{3}{2}} I \quad V^{\frac{3}{2}} I \quad V^{\frac{3}{2}} I \quad V^{\frac{3}{2}} I \quad V^{\frac{3}{2}} I \quad V^{\frac{3}{2}} I \quad V^{\frac{3}{2}} I \quad V^{\frac{3}{2}} I \quad V^{\frac{3}{2}} I \quad V^{\frac{3}{2}} I$
 $cm: III \quad V^{\frac{3}{2}} I \quad V^{\frac{3}{2}} I \quad V^{\frac{3}{2}} I \quad V^{\frac{3}{2}} I \quad V^{\frac{3}{2}} I \quad V^{\frac{3}{2}} I \quad V^{\frac{3}{2}} I \quad V^{\frac{3}{2}} I \quad V^{\frac{3}{2}} I \quad V^{\frac{3}{2}} I \quad V^{\frac{3}{2}} I$

Der Nussbaum.

J. Moser.

No 3.

Allegretto.

p Es grü - net ein Nuss - baum vor dem Haus,

p duf - tig, luf - tig brei - tet er

blätt - rig die Ae - ste aus. *p* Viel

lieb - li - che Blü - then ste - hen dran;

Pedale
GM: IV V¹³ I I V⁴/vi vi I⁶

IV V⁷ I V⁶ V⁴/V V V⁶

I V⁷/V V V⁷/IV IV V¹³ I

I V⁴/vi vi I⁶ IV V⁷ I

17
lin - de Win - de kom - men, sie herz - lich zu um - fahn.

21
p
Es flü - stern je zwei zu zwei gepaart,

25
nei - gend, heu - gend zier - lich zum

29
Kus - se die Häupt - chen zart. *p* Sie

riten.

am: *ii* *ii⁶* *ii (am)*

Chord symbols: V^6 , V^4/V , V , V^6 , I , V^7/V , V , V^7/IV , IV , V^7 , I , V^4/Vi , Vi , I^6 , IV , V^7 , I , V^6 , V^4/V , V , V^6 , I , V^7/V , V , ii , ii^6 , $ii (am)$

33
flü - stern von ei - nem Mägd - lein, das däch - te die Näch - te und

I ii°6 V⁷/III III°6 VI ii°6 V⁷ i°6

37
Ta - - - ge lang, wüss - te, ach! sel - ber nicht was.

ritard.

ii°6 V⁷ ii°6 V⁷

41
Sie flü - stern, sie flü - stern, —

V/V⁷ V⁷ I V⁴/vi vi I°6

45
wer mag verstehn so gar lei - se Weis?

IV V⁷ I V°6 V⁴/V V V°6

49 50 51 52

flü - stern vom Bräut' - gam und

ritard.

I VII^{o7}/iii iii VII^{o4}/vi vi V⁶/ii ii ii^{o7}

63 54 55 56 57

näch - stem Jahr, vom näch - stem Jahr. Das Mägd - lein

ritard.

V⁶ V⁷/IV IV V⁷ I V

58

hor - chet, es rauscht im Baum; seh - neud, wab - neud

I V I V

62

sinkt es lä - chelnd in Schlaf und Traum.

I V I

Jemand.

R. Buras. (Deutsch von W. Gerhard.)

Nº 4.

Innig, auch leidenschaftlich.

Mein Herz ist be-trübt, ich sag' es nicht, mein

Herz ist be-trübt um Je-mand; ich könn-te wachen die läng-ste Nacht, und

im-mer träu-men von Je-mand. O Won-ne von Je-mand! o Him-mel von Je-mand!

durch-strei-fen köm't ich die gan-ze Welt, aus Lie-be zu Je-mand. Ihr

em: i V⁷ i V⁷ i V⁷ i

ritard. iv (am) f 3 3 3 3 3 3 3 3

ritard. f f f f

21 23 24 25 ritard.

em: i V⁷ 9-8 4-3 V V⁷ V

26 *langsamer.* *ritard.*
 Mach - te, die ihr der Lie - be hold, o lä - chelt freund - lich auf Je - mand, be - schir - met
langsamer. *ritard.*

EM: I vii^o/vi i V³/VI x/ii ii V⁷ V⁷/V V I vii^o/vi

35 *ritard.* *lebhaft.*
 An, wo Ge - fah - ren drohn; geht si - cher Ge - lei - te dem Je - mand. O Wou - ne dem
ritard. *lebhaft.*

vi ii V³/vi vi V⁷/V V⁷ V⁷/V⁶

43 *p*
 Je - mand, o Him - mel dem Je - mand, ich wollt', ich woll - te, was wollt' ich nicht für

V⁶ I V⁶ I

48
 mei - nen, mei - nen Je - mand!

IV V⁷ I V⁶ I V⁶ I ii⁶ V⁷ I

Lieder.

Aus dem Schenkenbuch im Westöstlichen Divan von W. von Goethe.

Nº 5.

I.

Munter.

Sitz' ich al - lein, wo kann ich bes - ser sein?

mei - nen Wein trink' ich al - lein; Nie - mand setzt mir Schranken, ich

hab' so mei - ne eignen Ge - dan - ken. — Sitz' ich al - lein, wo kann ich bes - ser sein?

wo kann es bes - ser sein, besser sein, bes - ser sein?

Nach Belieben Da Capo zu singen von 8 an.

II.

Nº 6.

Rasch.

Se - tze mir nicht, du Gro - ße, an, mir den Krug so derh vor die Na - sel Wer mir

Wein bringt, sehen mich freundlich an, sonst trübt sich der Eilfer im Gla - se. Du

ritard.

Etwas langsamer.

lich - li - cher Kna - be, du komm her - ein, was stehst du denn da auf der Schwel - le?

Etwas langsamer.

Du sollst mir künf - tig der Sehenke sein, jeder Wein ist schmackhaft und hel - le.

Handwritten musical notation includes various chords and fingerings:

- am: V^6 I^6 V^6 I^6
- I IV V Am: V^6 I IV V I V I
- Am: I IV^6 V^6 V^6 V^6 I V^6 IV^6 IV^6 I^6 II^6 V^6 V^6 V^6
- I IV^6 V^6 IV^6 V^6 I I IV II^6 V^6 I V^6 I V^6 I^6 IV IV
- IV V V^6 V^6 I^6 V^6 I^6 V^6 I^6 V^6 I^6 V^6 I^6 V^6 I^6 V^6 I^6

Die Lotosblume.

H. Heine.

Nº 7.

Ziemlich langsam.

p

Die Lo - tos - blu - me äng - stigt

FM: I (VI⁶ IV⁶ V⁷ III) I I⁶

4. sich vor der Son - ne Pracht, und mit ge - senk - tem Haup - te er -

CM: I V⁷/IV IV⁹⁻⁸ V⁷ CM: I/IV VII⁶/V

8. war - tet sie träumend die Nacht. Der Mond der ist - ihr Buh - le, er

pp

I IV⁷ V⁷ I bIII (Ab)

12 weckt sie mit sei - nem Licht, und ihm ent - schlei - ert sie freund - lich ihr

16 from - mes Blu - men - ge - sicht. 17 Sie blüht und glüht und leuch - tet, und 18 nach und nach schneller -

20 star - fet stumm in die Höl; sie duf - tet und wei - net und zit - tert vor 23 ritard. *p*

24 Lie - be und Lie - bes - weh, vor Lie - be und Lie - bes - weh. ritard.

Handwritten annotations below the staves include Roman numerals and figured bass notation:

- Below measure 12: IV^7 II^6 V^7 I V^4_3 I V^4_2 I^6 I^{+6}
- Below measure 16: $FM: IV$ V^7 V^6/Vi V^4_3 I V^6_5 I
- Below measure 20: V^4_3 I V^6_5 V^{+6}_5 I V^4_2 $FM: I^6$ V^6_5/V
- Below measure 24: 6_4 Vii^{+6}/V^4_2 V^{+6}_5 6_4 Vii^{+6}/V 6_4 Vii^{+6}/V^7 V^{+6}_5 I

Aus dem Westöstlichen Divan von W. von Goethe.

Feierlich, nicht zu langsam.

Handwritten musical score for a piece titled "Gott ist der Orient!". The score is written on ten staves, with the first five staves corresponding to the first system and the last five to the second system. The music is in 4/4 time and features a vocal line and a piano accompaniment. The lyrics are in German and are written below the vocal line. The score includes various musical notations such as notes, rests, and dynamic markings. The handwriting is in ink and appears to be a personal or working manuscript.

System 1:

- Staff 1: Vocal line, lyrics: "Gott ist der O - ri - ent! Gott ist der Oe - ei - dent!"
- Staff 2: Piano accompaniment, chords: CM^{20} , I , IV , I , IV , I , I
- Staff 3: Vocal line, lyrics: "Nord-nud süd.li-ches Ge-lände ruht im Frieden sei-ner Hän-de. Er, der ein - zi - ge Ge-"
- Staff 4: Piano accompaniment, chords: IV , V , i , IV , i , IV , I , IV , I , IV , I
- Staff 5: Vocal line, lyrics: "rech-te, will für Je-dermann das Rech-te. Sei von sei-nen hundert Na-men, die-ser hoch-ge-lo-bet!"
- Staff 6: Piano accompaniment, chords: IV , V , i , IV , i , IV , I , IV , I , IV , I

System 2:

- Staff 7: Vocal line, lyrics: "A - men. Gott ist der O - ri - ent! Gott ist der Oe - ei - dent!"
- Staff 8: Piano accompaniment, chords: IV , V , i , IV , i , IV , I , IV , I , IV , I
- Staff 9: Vocal line, lyrics: "A - men. Gott ist der O - ri - ent! Gott ist der Oe - ei - dent!"
- Staff 10: Piano accompaniment, chords: IV , V , i , IV , i , IV , I , IV , I , IV , I

21 22 23 24

Mich ver-wir-ren will das Ir-ren; doch du weisst mich zu-ent-

26 27 28 29 30

wir-ren. Wenn ich hand-le, wenn ich dich-te, gieb du mei-nem Weg die Rich-te!

31

Got-tes ist der O-ri-ent! Got-tes ist der Oc-ci-dent! Nord-und süd-liches Ge-

36

län-de ruht im Frieden sei-ner Hän-de. A-men! A-men!

Lied der Suleika.

Aus dem Westöstlichen Divan von W. von Goethe.

Nº 9.

Ziemlich langsam.

Wie, mit in-nig-stem Be-ha-gen, Lied, empfind' ich dei-nen

Sinn! Lie-be-voll du scheinst zu sa-gen: dass ich

ihm zur Sei-te bin, zur Sei-te bin. Dass er e-wig mein ge-

den- ket, sei- ner Lie-be Se-lig-keit im-mer-
nach und nach schneller -

den- ket, sei- ner Lie-be Se-lig-keit im-mer-
nach und nach schneller -

Handwritten annotations include: *AM: I*, **Pw. VII⁶*, **Pw. I⁶*, **Pw. V⁷*, *ii⁶*, *ii⁶ (dom)*, *I VII³ I⁶ I VII³ I VII³ / V⁶*, *I ii⁶ VII³ / V⁶*, *Em IV P^o*, *ritard.*, *ritard.*, *4*, *VII³ I⁶ IV⁶ 5 4 3 2*, *AM*, *Wach*, *und*, *nach*, *schneller*, *VII⁶*, *VII⁶*, *I⁶*, *P^o*, *4*, *I⁶*, *IV⁶*, *VII³ V⁶ I³*, *IV (DM)*.

13 *ritard.*
dar der Fer - nen sehen - ket, die ein Le - ben ihm ge - weiht. *ritard.*

17 *p*
Ja, mein Herz, es ist der Spie - gel, Freund, wo ein du dich — erblickst; die - se

21 *ritard.*
Brust, wo dei - ne Sie - gel Kuss auf Kuss, Kuss auf Kuss her - ein ge - *ritard.*

24 *nach und*
drückt. Sü - sses Dich - ten, lau - tre Wahrheit fes - selt mich in Sym - pa - *nach und*

Handwritten Chord Progressions:

13-16: DM: V⁺₃ I IV^o VII^o V⁺₃ V⁺₃ I AM: VI⁺₁ ii^o V⁺₇

17-20: I^o VI^o₁ I^o V⁺₇ 4 ii^o V⁺₇ i VII⁺₃ ii^o i VII⁺₃ VII⁺₃/V

21-23: V⁺ I ii⁺₂ VII⁺₃/V⁺ EM: I⁺ P⁺ 4 V⁺ I⁺ IV⁺ 4/3

24-27: AM: I⁺ V⁺₃/ii VII⁺ VII⁺ I⁺ P⁺ 4 EM: IV⁺ V⁺₂ I⁺ IV⁺

Die Hochländer-Wittwe.

R. Burns. (Übersetzung von W. Gerhard.)

Nº 10.

Rasch, nach und nach heftig.

Ich hin ge-kom-men ins Nie-der-land, o weh, o weh, o weh! — So

aus-ge-plündert ha-ben sie mich, dass ich vor Hun-ger ver-geh. — So war's in mei-nem Hochland nicht, o

weh, o weh, o weh! — Ein hoch-be-glück-ter Weib als ich, war nicht auf Thal und Hölz, — denn

da-mals hatt'ich zwanzig Küh, o weh, o weh, o weh! — die ga-ben Milch und But-ter mir, und

am: V^7 i $\text{VII}^{\text{b}}/\text{V}$ V V^7 i

24
 wei-de-ten im Klee, und sechs-zig Scha-fer hatt' ich dort, o weh, o weh, o weh! die

VII¹⁰/V V Cm: I V VI¹⁰ VII¹⁰/V V

30
 wärm-ten mich mit wei-chem Vliess, bei Frost und Win-ter, schnee. Es komm-te Kein' im gan-zen Clan sich

I V I VI em: IV V VI III IV I V

36
 grö-ßern Glü-ckes frein; denn Do-nald war der schön-ste Mann, und Do-nald, der war mein. So

p⁰⁷ V V V V V V

42
 blieb, so blieb bis Char-lie Stu-art kam, Alt-Schott-land zu be-frein, da muss-te Do-nald

V¹⁰/VI Cm: V¹⁰ I IV I IV I II

48 49 50 51 52 53

sei - nen Arm ihm und dem Lan - de lei - hen. — Was sie be - fiel, wer weiss es nicht? dem Un - recht wich das

vi ii vi ii^b vi P₄ I V

54 55 56 57 58 59

Recht - und auf Cul - lo - dens blut - gem Feld er - la - gen Herr und Knecht. — O dass ich kam ins

V I P₄ vi^b en:iv V i V^b

60

Nie - der - land, o weh, o weh, o weh! — nun giebt's kein un - glück - sel - ger Weib von Hoch - land bis zur

V⁷ V i^b V i VI III iv V i

61

Seel

p

V i V⁴₃ i V^b i V⁴₃ i

Lieder der Braut.

Aus dem Liebesfrühling von F. Rückert.

Nº 11.

I.

Andantino.
Schr innig.

nicht schnell

Mut - ter, Mut - ter! glau - be

Pedale
GM: I Fr⁶ I⁷ I V⁷/V V I V⁷/V

nicht, weil ich ihn lieb al - so sehr, dass nun

V I V⁷/IV IV V⁷/II⁶ II⁶ V⁷/II II II⁴

Lie - be mir ge - bricht, dich zu lie - ben, wie vor - her. Mut - ter, Mut - ter!

schneller.
ritard.
schneller

V⁶ II³ Qd. V⁷/Vi Vi V⁷/V V I V⁷/V

seit ich ihn lie - be, ließ ich erst dich sehr, lass mich an - mein Herz dich ziehn,

ritard.
ritard.

IV I V⁷/V⁷ V⁷ I V⁷/V V I V⁷/IV V⁷ I

21 *ritard.* und dich küs-sen, wie — mich er, wie mich er, wie er. Mut - ter, — *p*

28 Mut - ter! seit — ich ihn lie - be, lieb ich

33 erst — dich sehr, dass du mir das Sein ver-liehn, das mir ward zu sol - chem

38 *ritard.* Glanz, das mir ward zu sol - chem, sol - chem Glanz. *rit.*

44 *ritard.* *Adagio.*

Handwritten harmonic analysis below the staves:

21: $I^{\flat}/V^{\flat} \quad I^{\flat} \quad I^{\flat} \quad VII^{\flat}/V \quad IV^{\flat} \quad IV^{\flat} \quad V^{\flat} \quad IV^{\flat}$

28: $V \quad I \quad V^{\flat}/V \quad V \quad I \quad V^{\flat}/IV^{\flat} \quad IV^{\flat} \quad VII^{\flat}/II^{\flat}$

33: $II^{\flat} \quad V^{\flat}/II^{\flat} \quad II^{\flat} \quad II^{\flat} \quad V^{\flat} \quad IV^{\flat} \quad V^{\flat} \quad IV^{\flat} \quad I^{\flat} \quad V^{\flat}$

38: $I \quad V^{\flat}/IV^{\flat} \quad VII^{\flat}/V \quad IV^{\flat} \quad I \quad V^{\flat}/V^{\flat} \quad V^{\flat} \quad I \quad V^{\flat}/V^{\flat}$

44: $V^{\flat} \quad I \quad II^{\flat} \quad V^{\flat} \quad V^{\flat}/IV^{\flat} \quad IV^{\flat} \quad VII^{\flat} \quad I$

II.

Nº 12.

Larghetto.

5 p

Lass mich ihu am Bu - sen han - gen, Mut - ter,

Mut - ter! lass - das Ban - gen. Fra - ge nicht: wie soll sichs wen - den? Fra - ge nicht, wie

soll das en - den? En - den? en - den soll sichs nie, wen - den? noch nicht weiss ich, -

ritard.

wie! Lass mich ihu am Bu - sen han - gen, lass mich!

ritard.

Handwritten musical notation and figured bass:

Handwritten figured bass for the first system: $GM: V^{\frac{1}{2}} I^{\flat} II^{\frac{1}{2}} IV I V^{\frac{1}{2}} I^{\flat} II^{\frac{1}{2}} III^{\flat} I IV$

Handwritten figured bass for the second system: $GM: IV V^{\frac{1}{2}} I^{\flat} VII^{07}/I \begin{smallmatrix} 6-5 \\ 4-3 \end{smallmatrix} II^{06} P^{\frac{1}{4}} VII^{\frac{1}{2}} III^{\flat} I^{\flat} P^{\frac{1}{4}}$

Handwritten figured bass for the third system: $VII^{04} II I CM: VII^{06}/V \begin{smallmatrix} 8 \\ 4 \end{smallmatrix} \begin{smallmatrix} 7 \\ 5 \end{smallmatrix} GM: IV I^{\flat} VII^{06} I VII^{\circ} I^{\frac{1}{2}}/V$

Handwritten figured bass for the fourth system: $V V^{\frac{1}{2}} I^{\flat} II^{\frac{1}{2}} IV I V^{\frac{1}{2}}/V^{\frac{1}{2}} \begin{smallmatrix} 8-7 \\ 4-3 \\ 6-5 \end{smallmatrix} I$

26 *ritard.*
 wohl, ihr Berge, be - deckt mit Schnee, lebt wohl ihr Thäler voll Blumen und Klee, lebt
ritard.
 34 wohl ihr Wälder, be - moostes Ge - stein, ihr stür - zen - den Bächlein im far - bi - gen Schein!
 42 Mein Herz ist im Hoch - land, mein Herz ist nicht hier, mein Herz ist im
 50 *ritard.* Hoch - land, im Wal - des - re - vier, dort jagt es den Hirsch und ver - fol - get das Reh, mein
 57 Herz ist im Hoch - land wo - hin ich auch geh.
iv(em)

Handwritten annotations below the staves include:
 BM: I IV I V I IV Vi^v Vi
 V/V V⁷ I IV I V⁷ I V⁷ I
 IV (ritard.) bm: iv V⁷ i iv i V i
 V⁷/IV V⁷/IV V⁷/IV V⁷/IV
 V⁷ i iv V⁷ i iv V⁷ i
 iv(em)

Zum Schluss.

F. Rückert.

Nº 26.

Adagio.

Hier in die-sen erd - beklomm - nen Lüf - ten, wo die Weh - muth thaut, hab' ich dir den

un - voll - komm - nen Kranz ge - floch - ten, Schwe - ster Braut! Wenn uns, dro - ben auf - ge - nom - men,

Got - tes Sonn' ent - ge - gen schaut, wird die Lie - be den voll - komm - nen Kranz uns flech - ten,

Schwe - ster Braut!

ritard. *p*

ritard. *p*

pp

U.S. 120.

